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SATURDAY, FEBRUARY 24, 1934.



THE TRAGIC DEATH OF KING ALBERT WHILE ROCK-CLIMBING: HIS LATE MAJESTY WITH QUEEN ELISABETH.

Albert I., King of the Belgians, who met his death so tragically on the evening of February 17 by falling while rock-climbing at Marche-les-Dames, near Namur, will be remembered not only as a wise ruler, but, especially, for the determined and heroic part he played at the outbreak of the Great War and during those years of conflict which enabled him successfully—in the words of his Oath—to defend the integrity of the national territory; as well as for his devotion and statesmanship during the difficult period of recovery.

He was born in Brussels on April 8, 1875, second son of Prince Philip, Count of Flanders, younger son of King Leopold I. and brother of King Leopold II. He became Heir Apparent in 1891, on the death of his brother, Prince Baudouin; and he succeeded to the Throne on the death of King Leopold II. in December 1909. His marriage to the Duchess Elisabeth, daughter of the late Duke Charles Theodore of Bavaria, took place on October 2, 1900. The Queen was ever her husband's truest helpmate in peace and in war.



By G. K. CHESTERTON.

ABOUT a week ago a gentleman propounded the problem of his life to one of the principal daily papers. It was the problem of one who Did Not Think Life Worth Living. It is notable that he did not raise the sharper and more negative question of whether Death is Worth Dying. In that respect I notice a marked change in letters and speculations of this sort as they are to-day, and as they were in my earliest days of journalism. We may console ourselves by saying that the pessimists are less pessimist; I fear that we must own that the pessimists are less logical and certainly less practical. I remember a correspondence upon this precise point, and, oddly enough, in that identical newspaper or one of its now component parts; and that correspondence raised the question in a much more dramatic and arresting form. It was not only an enquiry: it was an inquest. It concerned the case of a young man who actually did commit suicide, and left a letter giving his pessimistic reasons for doing so. I cannot but think that the negative party in that age were more definite in their negations. They uttered warm commendations of the young man, as of one who had performed an act of virtue and valour. One sceptical writer of the period actually apologised for having called him "poor Robinson" (supposing that his name was Robinson), and in his later remarks sternly withdrew the commiseration, as conveying some sort of faint concession or admission that the suicide was to be pitied, and not merely envied and enthusiastically followed. And a yet more eminent writer of those days, a very distinguished critic and interpreter of Ibsen, actually proceeded to describe a perfect Utopia of Suicide Made Easy, in which any citizen might electrocute himself in an instant by putting a penny in the slot of an automatic machine. That was one of the amusing things about the great Ibsen Controversy, for those who can really remember it. The Ibsenites were always darkly declaiming about the Right to Die and the narrow prejudice that kept so many people from the joys and pleasures of non-existence. And then they would turn round on us in a towering passion if any of us dared to hint that there was something like a faint shade of melancholy in the morals and metaphysics of Ibsen. Mr. Bernard Shaw has contrived to emerge out of the Quintessence of Ibsenism with an unquenched and sincere loyalty to the Life-Force. But, as the anecdote I have quoted will be enough to show, a large number even of the leading Ibsenites did definitely take it as an invocation of the Death-Force.

There is nothing of this acrid, active, and practical pessimism in the unfortunate gentleman who does not find Life Worth Living. This is doubtless in one way an improvement, in so far as the revolt against life has become vaguer and more hesitating, and obviously mixed with many humanitarian and spiritual intuitions. The more modern doubter doubts; but he also doubts more about his doubts. This makes him a more kindly and attractive figure; but I am not sure that it makes him a more lucid or informing mind. The fact is curiously illustrated in the very first matter he mentions among the consolations offered by faith or tradition. He makes a concession which I doubt whether his forebear

would have made: that certain great things might give life a real value; such as work that has the choice and authority of a true craft, or a great love, or a real belief in some Divine purpose in things. But having here got very near to the beginning of the real debate, he suddenly goes off it in what I cannot but think a rather ridiculous manner.

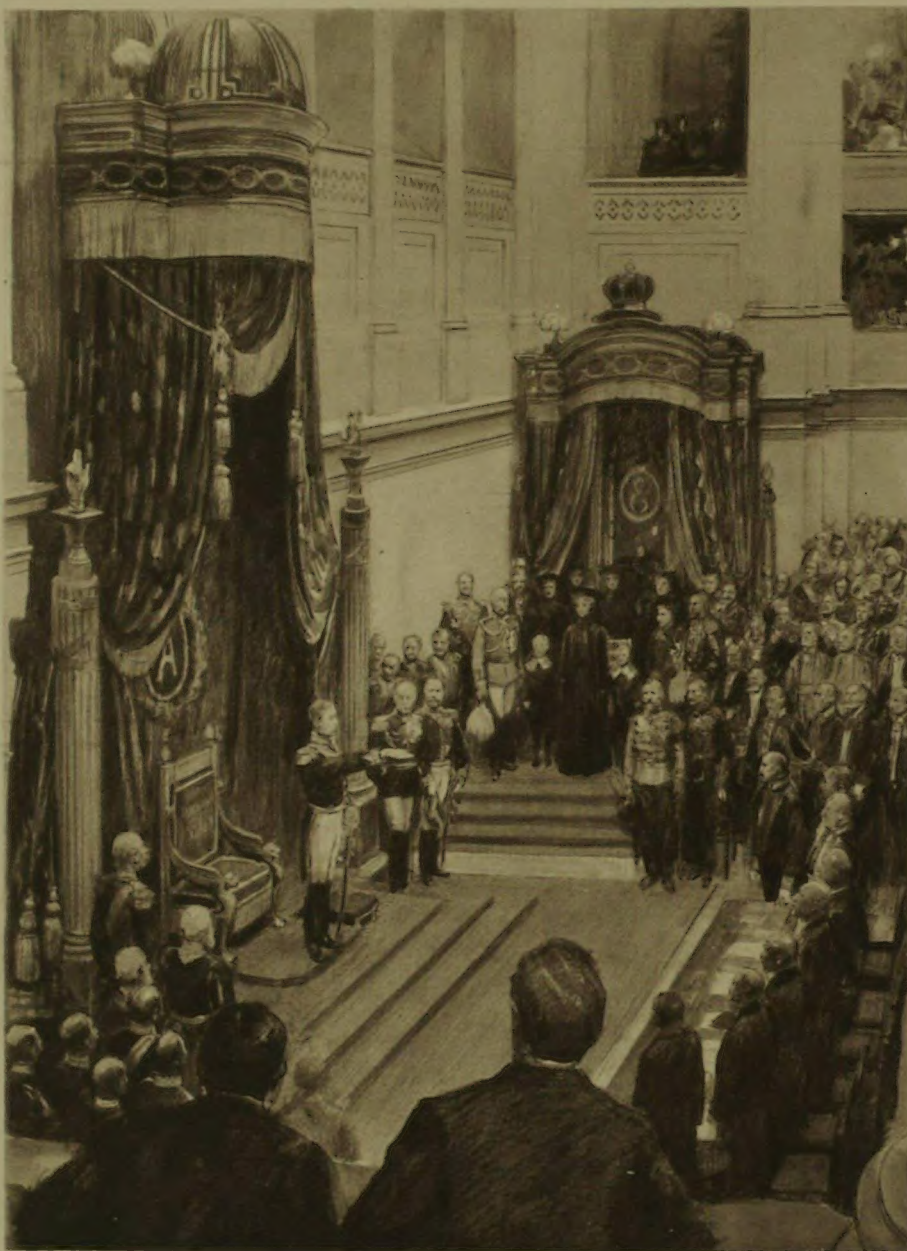
He says: "I have no religion; I may be wrong.

discussion with an utterance like the first phrase in that sentence cannot be called fortunate; and it is perhaps not remarkable that the second phrase is more unfortunate still.

For no sooner has the new pessimist made his claim to exceptional intelligence than he instantly brings against religion the one charge which is most deplorably unintelligent. Here again I notice a marked difference between the narrow and bitter, but pointed and pugnacious, sceptics of forty years ago and those which hover round us in a more shadowy manner forty years after. The old Freethinkers did think; even if they thought superficially, they still thought fundamentally, in the sense that they thought about fundamental things. Their favourite crux was the real crux of the creation or toleration of evil; and, so far as it went, it meant something. It has never been put with more power and profundity than in an ancient poem like the Book of Job. It has never been discussed with more frankness and freedom and scientific fairness than by St. Thomas Aquinas and the mediæval philosophers. But at least it was discussed with clarity and point, even by the tub-thumping little atheists in Hyde Park.

But when the intelligent pessimist has to give an example of his intelligence, he instantly slips sideways with a dull splash into the most stagnant pool of stupidity left about, like a chance puddle by the dried Deluge of the Great War. He is the ten-millionth man to ask the tiresome question about how "The Church" can be respected after praying for victory in the war, when other "Churches" prayed for the victory of other warriors. Now, this modern question is not a mystery; it is simply a muddle. To begin with, it has nothing to do with war as such, but applies to any variety of convictions. If men are to be free to agree and disagree, two men must be free to agree that there is a just God and disagree about which social settlement is just. In that case, what in the world are they to do, except to ask their just God to support whatever they believe to be justice; and how the devil is their right affected by the fact that somebody else thinks something else just? If either hesitates to appeal to God to grant justice, it can only mean either that he doubts his God or that he doubts his own sense of justice. They cannot both be right, but there is nothing in the least illogical about each of them thinking the other is

wrong. And the joke of it is, touching the too intellectual scorner of "The Church," that the only possible way out of his own dilemma is to make "The Church" much more dogmatic and authoritative than it is. The only way would be to have a Church not only generally presiding over faith and morals, but absolutely settling the moral right and wrong of every question and quarrel of all the children of men. Then, and then only, it would be possible to forbid two men to ask the same just deity for opposite solutions of the same quarrel. But I am only interested here in this new, crude, and slipshod piece of scepticism, which was never any part of the old logical sort of scepticism, and fills me with the dismal forebodings that, in a state of social decline, even despair itself becomes less lively and blasphemy is not what it was.



HOW THE KING OF THE BELGIANS TAKES THE OATH: THE LATE KING ALBERT SWEARING TO OBSERVE THE CONSTITUTION AND TO DEFEND THE INTEGRITY OF THE NATIONAL TERRITORY.

The new King takes the Oath before the Senators and Deputies sitting together. In our picture—a miniature reproduction of a page published in our issue of January 1, 1910—the late King Albert is seen swearing to observe the Constitution and to defend the integrity of the national territory. After that, seated, he read his Speech from the Throne. Standing in the centre of the dais are the Queen and her two sons; with the Duke of Connaught. It was announced on February 18 that King Albert's successor would take the Oath before the State Assembly of the Senate and the Chamber of Representatives on Friday, the 23rd.

but I think I am too intelligent to have any religion." This does not strike me as a hopeful way of starting the study of something that you obviously have not studied. If I were to say: "Music might bring me some new pleasure, but I think I am too intelligent to learn the violin," it would hardly seem a very graceful method of disposing of the fact that I happen to know very little about music. If I said: "By nature too intellectual to play chess, I have naturally found lesser games unsatisfactory," it is just barely possible, I think, that some of my fellow-creatures, especially my chess-playing fellow-creatures, would have a faint, indescribable feeling that I had rather made a fool of myself. Tolstoi thought the violin was a provocation of mad and lawless passions, and plenty of saner people than Tolstoi have thought that chess was a waste of time. But to begin the

THE NEW KING OF THE BELGIANS, QUEEN ASTRID, AND THEIR CHILDREN.

PHOTOGRAPHS OF THE NEW KING, QUEEN ASTRID, AND THEIR CHILDREN BY R. MARCHAND, BRUSSELS; THE OTHERS BY VANDYK, LONDON.



THE NEW KING OF THE BELGIANS (FORMERLY PRINCE LEOPOLD, DUKE OF BRABANT), WHO WAS BORN ON NOVEMBER 3, 1901, ELDER SON OF KING ALBERT I.



QUEEN ASTRID (FORMERLY PRINCESS ASTRID OF SWEDEN), WIFE OF THE NEW KING OF THE BELGIANS, TO WHOM SHE WAS MARRIED IN NOVEMBER 1926.



THE NEW KING AT ETON, WHICH HE ENTERED IN 1915, AFTER SIX MONTHS WITH THE BELGIAN ARMY.



THE CHILDREN OF THE NEW KING AND QUEEN: PRINCE BAUDOUIN (NOW HEIR TO THE THRONE) AND PRINCESS JOSEPHINE.



THE NEW KING (RIGHT) AT ETON WITH H.R.H. THE DUKE OF GLOUCESTER AT THE END OF 1915.

When King Albert was killed, the Duke of Brabant, the heir to the throne, his wife and their children, were holiday-making at Adelboden. On being informed of the disaster, the Duke and Duchess left at once for Brussels, where they arrived late on the evening of Sunday, February 18. In its Proclamation to the People, the Belgian Government said: "The King is dead. . . . Belgium . . . places its hope in the Prince who succeeds three great Kings who founded, glorified, and

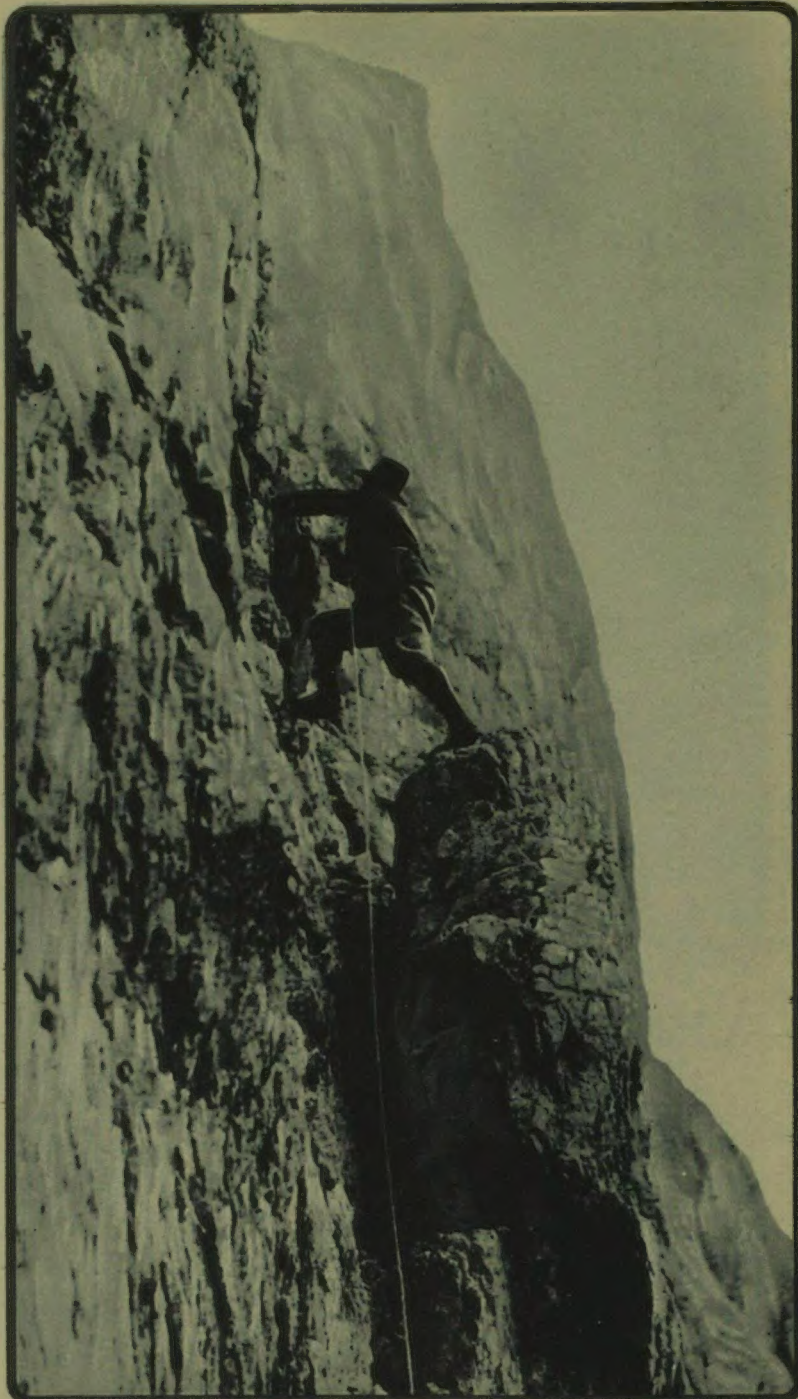
protected the country. He will wish, with the aid of Providence, to continue the work of his august father and bring to a successful end the task at which he worked so magnificently in the loyal exercise of the rights and duties of his constitutional prerogatives." It was announced that the new King would take the Oath at the State Assembly on Friday, the 23rd. Prince Baudouin, now the Heir to the Throne, was born on Sept. 7, 1930; his sister, on Oct. 11, 1927.

THE DEATH OF KING ALBERT: FEATS AS A ROCK-CLIMBER AND MOUNTAINEER.



THE LATE KING OF THE BELGIANS AS A ROCK-CLIMBER: KING ALBERT IN A HAZARDOUS POSITION ON A PRECIPICE DURING A RECENT EXPEDITION IN THE ALPS.

KING ALBERT had long pursued with great enthusiasm his hazardous hobby. "Mountaineering," said Admiral of the Fleet Sir Roger Keyes, "was the joy of his life. I went with him to Switzerland for that purpose, and his sheer delight in climbing was a part of his being." M. Gottlieb Michel, of Mürren, who had accompanied him on many ascents, describes him as "a climber of great courage and endurance." The Engelberg region was long a favourite district with King Albert, and he was well known on the Bernese Oberland and in the Dolomites. All his expeditions were conducted with complete informality. In 1930 he had a narrow escape on the Brenta peak in the Dolomites. A rock broke loose, ultimately crashing into a ravine 1500 ft. below. After supporting it for a time, he was saved by the rope attaching him to his three guides, one of whom was Agostini. Often he climbed alone, and last October made a solitary ascent of Monte Capello in Piedmont. In 1932 he had climbed the Crozzon di Brenta (10,286 ft.) in the Dolomites, by the perilous direct route, and the Roccia del Castello. In the Congo earlier in 1932, he attained 13,700 ft. on Mt. Mikeno, and reached the crater of the active volcano, Nyamulagira.



KING ALBERT ROCK-CLIMBING IN THE WESTERN DOLOMITES: A PERILOUS ASCENT OF THE BRENTA BASSA IN THE NORTH ITALIAN ALPS.



KING ALBERT ASTRIDE A CREVICE IN THE ALPS DURING A ROCK-CLIMBING EXPEDITION: A THRILLING MOMENT IN CROSSING A GAP IN THE CRAGS.



ON THE TOP OF A PEAK IN THE DOLOMITES: KING ALBERT (IN THE CENTRE) WITH HIS GUIDES, SILVIO AGOSTINI (LEFT) AND CARLO VALENTINI, DURING A CLIMBING EXPEDITION IN 1929.

THE DEATH OF KING ALBERT: THE SCENE OF THE CLIMBING TRAGEDY; AND RELICS FOUND.



THE SUMMIT REACHED BY KING ALBERT BEFORE HIS FATAL FALL: THE TOP OF THE PRECIPITOUS CORNEILLE, CLIMBED BY HIM SEVERAL TIMES BEFORE.



WHERE KING ALBERT WAS KILLED: AN AIR VIEW OF THE MARCHE-LES-DAMES HEIGHTS NEAR NAMUR—SHOWING THE PINNACLED CRAG FROM WHICH HE FELL (ON THE SECOND ROCK-MASS FROM THE LEFT).

THE circumstances of King Albert's death were described officially by a Committee of Inquiry which visited the scene. At 3.30 p.m. on February 17 he left his car at Marche-les-Dames, and set off alone to climb several crags in succession. It was not till 2 a.m. next morning that his body was found, through one of the searchers catching his foot in the rope attached to it. Reconstructing the accident, the Report continues: "His Majesty, having climbed a rocky crag, reached the summit, where there are very clear traces of his passage. He held on to a large block of stone, which by its size must have

[Continued below.]



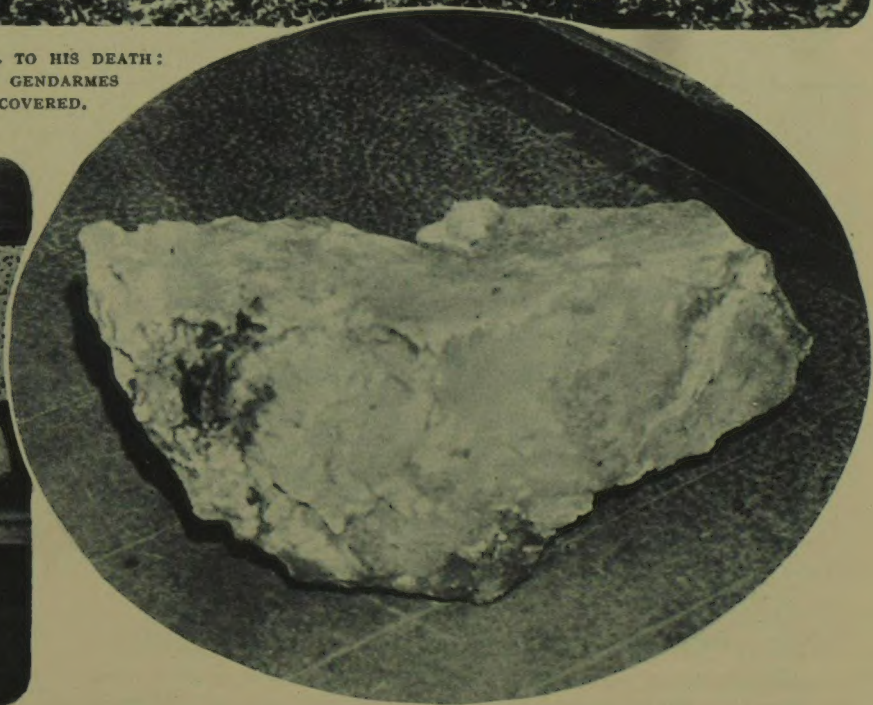
AT THE FOOT OF THE CRAG FROM WHICH KING ALBERT FELL TO HIS DEATH: HIS CHAUFFEUR (IN LEFT FOREGROUND) AND A PARTY OF GENDARMES EXAMINING THE GROUND WHERE HIS BODY WAS DISCOVERED.



KING ALBERT'S CAP AND RUCKSACK IN THE CONDITION IN WHICH THEY WERE FOUND: PATHETIC RELICS OF THE TRAGEDY BROUGHT FROM THE SPOT WHERE HIS BODY WAS FOUND, FALLEN FROM A HEIGHT OF OVER 150 FT.

[Continued.]

seemed absolutely sure. The block crumbled away, carrying the King with it in falling. He struck against the side of the rock. It was at this spot, where bloodstains were found, that his Majesty received the injury that caused his



THE PIECE OF ROCK WHICH BROKE AWAY IN THE KING'S HANDS AND CARRIED HIM TO HIS DEATH: A FRAGMENT OF THE CRAG FROM WHICH HE FELL WHILE CLIMBING ALONE ON HEIGHTS BESIDE THE MEUSE.

death. Rebounding after the blow, the body came to rest about 150 ft. lower down." On February 20 men of the 13th Regiment at Namur climbed the rocks and placed a wreath in the ravine where the King's body was found.

THE DEATH OF KING ALBERT: HIS VARIED LIFE AND MULTIFARIOUS ACTIVITIES.



THE LATE KING OF THE BELGIANS TAKING A WALK IN THE PARK ON THE OCCASION OF HIS LAST VISIT TO LONDON; SHOWING THE SIMPLE, INFORMAL MANNER AND ATTIRE THAT HIS MAJESTY USED TO ADOPT.



KING ALBERT AS AN AVIATOR—IN THE COCKPIT OF AN AUTOCYRO: ONE OF THE PURSUITS IN WHICH HIS MAJESTY, WHO WAS THE FIRST MONARCH TO FLY, HAD A SPECIAL INTEREST.



THE KING OF THE BELGIANS WITH KING GEORGE AT THE FRONT DURING THE WAR: THE ONLY HEAD OF A STATE TO EXERCISE ACTIVE COMMAND IN THE FIELD.



FIELD-MARSHAL H.M. KING ALBERT I. IN THE UNIFORM OF THE 5TH INNISKILLING DRAGOON GUARDS, OF WHICH HE WAS COLONEL-IN-CHIEF: A PORTRAIT BY RICHARD JACK, R.A.



A KEEN DEVOTEE OF WINTER SPORTS: KING ALBERT IN SWITZERLAND; WITH THE QUEEN OF THE BELGIANS, MR. ARNOLD LUNN, AND ADMIRAL SIR ROGER KEYES (RIGHT), WHO ATTENDED THE FUNERAL.



THE KING OF THE BELGIANS AT THE START OF A BOB-RUN AT ST. MORITZ: ONE OF THE SPORTS OF WHICH, WITH ROCK-CLIMBING, SKI-ING, AND FLYING, HIS LATE MAJESTY WAS A KEEN ADHERENT.

King Albert was a man of many interests and of multifarious activities; and we illustrate on this page some of the varied scenes in his busy life. His Majesty had a special interest in aviation. He was the first monarch to fly; and during the war, at a time when he was commanding the Belgian Army, it was his custom to make flights over the enemy lines. In 1915, he was gazetted Colonel-in-Chief

of the 5th (Inniskilling) Dragoon Guards, of which regiment seven officers and a hundred men attended the funeral at Brussels on February 22. He was an old friend of Admiral of the Fleet Sir Roger Keyes, the new M.P. for North Portsmouth, who, at the King's desire, accompanied the Prince of Wales, Field-Marshal Lord Allenby, and Air Marshal Sir John Salmond to the funeral.

THE DEATH OF KING ALBERT: TRIBUTES BY WAR VETERANS AND BY POWERS.



THE NEW KING OF THE BELGIANS AND QUEEN ASTRID ON THEIR ARRIVAL AT BRUSSELS FROM ADELBODEN: COUNT DE BROQUEVILLE, THE PRIME MINISTER, MEETING THEM AT THE GARE DE LUXEMBOURG ON THE NIGHT OF SUNDAY, FEBRUARY 18.



FRANCE'S FIRST HONOUR PAID TO THE MEMORY OF KING ALBERT: M. TARDIEU, M. DOUMERGUE, PRIME MINISTER, AND M. HERRIOT ON ARRIVAL AT THE GARE DU MIDI, BRUSSELS, TO LAY WREATHS BY THE BEDSIDE OF THE DEAD KING.



THE REMOVAL OF KING ALBERT'S BODY FROM LAEKEN TO BRUSSELS: COLOUR-BEARERS OF THE EX-SERVICE MEN OF THE BELGIAN ARMY PASSING THROUGH THE CROWD.



COLOURS OF THE BRITISH LEGION AND OF BELGIAN EX-SERVICE MEN LOWERED IN SALUTE: HONOURS PAID AS THE SOLDIER-KING MADE HIS LAST JOURNEY TO BRUSSELS.



M. LEBRUN, WHO DECIDED TO ATTEND THE FUNERAL, ALTHOUGH, BY CUSTOM, THE FRENCH PRESIDENT DOES NOT LEAVE FRANCE WHILE IN OFFICE.



THE KING OF SIAM, WHO ARRANGED TO ATTEND THE FUNERAL, TRAVELING FROM FRANCE: HIS MAJESTY IN THE DRESS OF HIS COUNTRY.



THE ONLY DAUGHTER OF THE LATE KING OF THE BELGIANS AND HER HUSBAND: THE CROWN PRINCE AND PRINCESS OF ITALY—THE FORMER REPRESENTING KING VICTOR EMMANUEL.



THE KING OF BULGARIA, WHO DECIDED TO ATTEND THE FUNERAL OF KING ALBERT, AND TO BE ACCOMPANIED BY HIS BROTHER, PRINCE CYRIL.

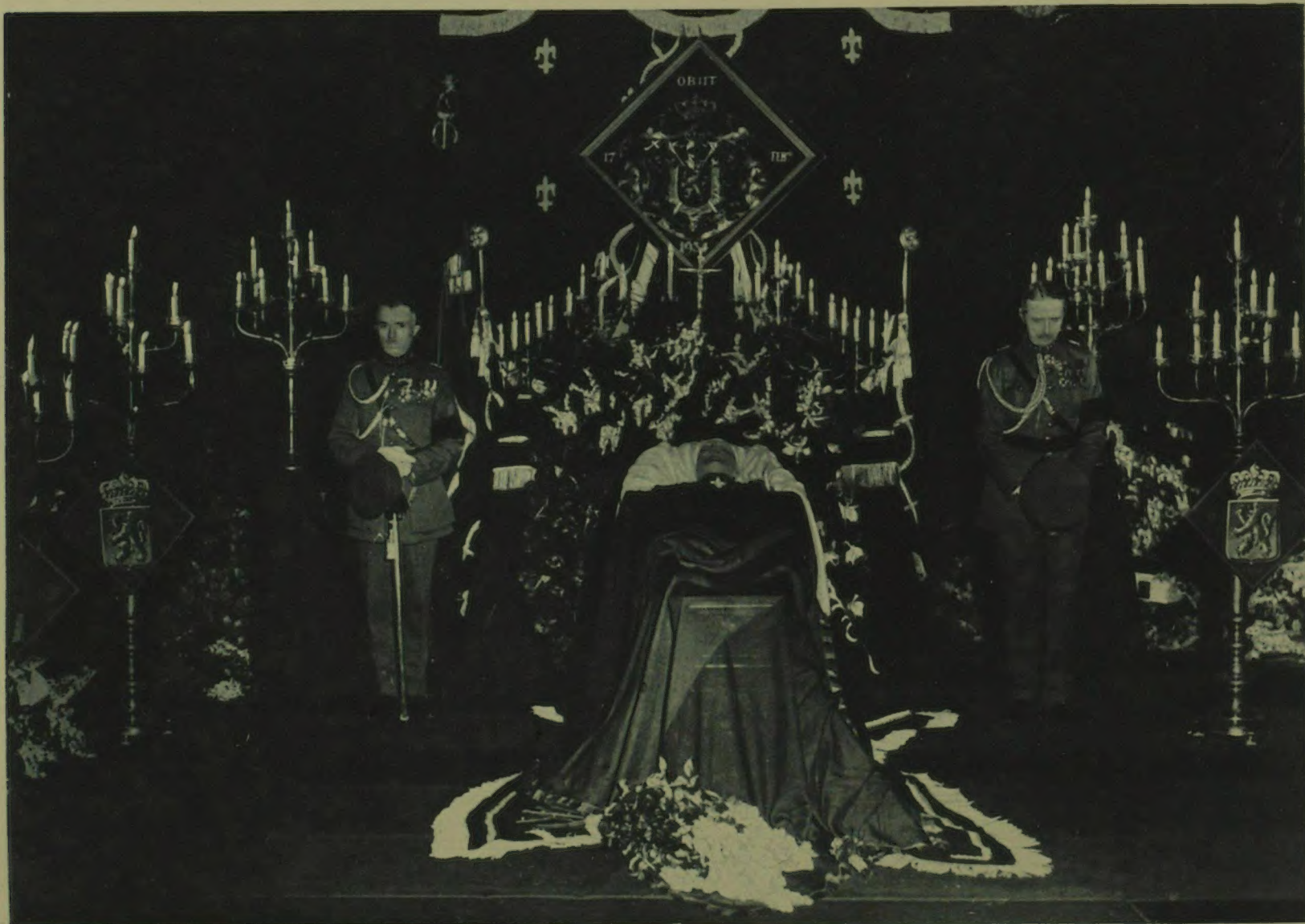
As noted elsewhere, Prince Leopold, Duke of Brabant, was holiday-making at Adelboden with his wife and children when his father fell to his death. With the Duchess, he returned to Belgium at once.—Ex-Service men took a prominent part during the solemn removal of the body of King Albert from Laeken to Brussels. Some sixteen thousand of them lined the route, and, as the sad procession passed, fell in behind the last escort. The representatives of the British Legion joined their war comrades at the grave of Belgium's Unknown Soldier.—It was officially

announced on February 19 that the Prince of Wales would represent the King at the funeral and would be accompanied by Admiral of the Fleet Sir Roger Keyes, Air-Marshal Sir John Salmond, Field-Marshal Lord Allenby, and others. The Crown Prince of Italy arranged to attend, but it was decided that his wife—the only daughter of the late King—should not accompany him, owing to the state of her health.—MM. Doumergue, Tardieu, and Herriot returned home on the 19th. President Lebrun arranged to attend the funeral; with M. Barthou and Marshal Petain.

THE DEATH OF KING ALBERT: THE LYING-IN-STATE IN BRUSSELS; AND A PEOPLE IN MOURNING.



THOUSANDS OF KING ALBERT'S SORROWING SUBJECTS GATHERED TO PAY A LAST TRIBUTE TO THE MOST REVERED OF BELGIAN MONARCHS:
THE GREAT QUEUE OUTSIDE THE PALACE IN BRUSSELS WAITING TO ENTER AND FILE PAST THE CATAFALQUE.



THE LAST OF A BELOVED SOVEREIGN WHOSE LIFE-WORK WAS TO KEEP BELGIUM FOR THE BELGIANS: KING ALBERT'S BODY LYING-IN-STATE
IN THE SALON DU PENSEUR OF THE ROYAL PALACE.

When the coffin containing the body of King Albert was brought, on the evening of February 19, from Laeken to the Royal Palace in Brussels, it was placed on a catafalque in the Salon du Penseur, arranged as a *chapelle ardente*, there to lie-in-state on the two following days. It was decided that the funeral should take place on Thursday, the 22nd, beginning with a service in the Cathedral of St. Gudule, and that the body should then be taken for burial to the royal crypt at Laeken. After the arrival of the coffin in Brussels on the 19th, a queue of people, anxious to pay their last respects to the beloved King, began to form outside the Palace, although the gates were not to open until 8 a.m. By that time the crowd numbered

about 40,000, and at noon it had grown to some 270,000. Those at the end of the queue had to wait over five hours for their turn to file past the coffin. Among the first to enter the *chapelle ardente* was the ex-Empress Zita of Austria, accompanied by her eldest son, the Archduke Otto. About the catafalque, which was surrounded with wreaths, officers stood with bowed heads. The dead King's body had been clothed in the khaki uniform of a Lieutenant-General, which is that worn by the Belgian Sovereign on public occasions. It was officially announced on the 19th that the Crown Prince Leopold, Duke of Brabant (now King of the Belgians), had just been promoted to that rank from that of Lieutenant-Colonel.

THE DEATH OF KING ALBERT: A LAST HOMECOMING—BY TORCHLIGHT.



THE BODY OF THE LATE KING OF THE BELGIANS TAKEN IN SOLEMN PROCESSION BY NIGHT FROM LAEKEN TO THE PALACE IN BRUSSELS: A HALT ON THE WAY, SHOWING ONE OF THE MOUNTED TORCH-BEARERS OF THE CAVALRY ESCORT BESIDE THE GUN-CARRIAGE BEARING THE COFFIN (PARTLY VISIBLE ON THE RIGHT).



THE COFFIN ON THE GUN-CARRIAGE, ESCORTED BY OFFICERS ON FOOT AND MOUNTED MEN: A MOMENT ON THE SIX-MILE ROUTE FROM LAEKEN INTO BRUSSELS, ON THE EVENING WHEN THE DEAD KING WAS BROUGHT HOME, BY TORCHLIGHT, ALONG ROADS LINED BY THOUSANDS OF HIS SORROWING PEOPLE.

On the evening of February 19 the body of King Albert was brought from the Palace at Laeken, to which it had been taken from the scene of his fatal accident, to the Royal Palace in Brussels. The coffin, which was covered with a standard of black, yellow, and red, lay on a gun-carriage drawn by six

black horses, with an escort of cavalymen—some carrying torches—and officers on foot. Behind the gun-carriage walked the Duke of Brabant and his brother, the Count of Flanders. The whole of the six-mile route was lined by silent crowds, rendering a last tribute to their beloved Sovereign.

THE CRADLE OF CIVILIZATION.

BEING AN APPRECIATION OF

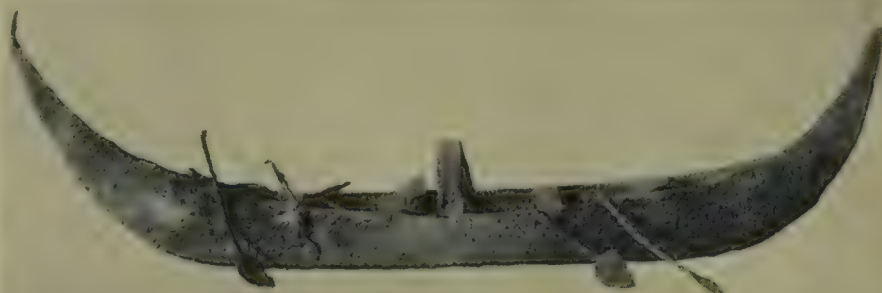
"UR EXCAVATIONS: THE ROYAL CEMETERY": By C. LEONARD WOOLLEY.*

THESE two noble volumes, forming together, with text and plates, Volume II, of "Ur Excavations," will be of special interest to readers of this journal, which for a good many years past has had the privilege of familiarising the public with the extraordinarily valuable work in Sumeria and with many of the most important objects there found. The record of the excavations carried out since 1922 (research in Mesopotamia having been made sporadically since 1850) by the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania constitutes by far the most valuable contribution to archaeology in modern times; for, as will appear, it compels us to revise our ideas of the antiquity of civilisation, and therefore throws more light on history and pre-history than even the great discoveries of Lord Carnarvon in Egypt.

The public is indebted to the generosity of the Carnegie Corporation for having access to this record, as far as it has gone, in such comprehensive and handsome form. The first volume of the present instalment, containing the text, discusses general archaeological conclusions and describes in detail the graves and their contents. Chapters on special subjects are contributed by expert collaborators with Mr. Woolley. The second volume contains nearly 300 charts and plates, many of the latter elegantly produced in colour. Both volumes are massive and finely printed. The whole

kings; private graves were grouped around these, and later, after the royal burials had ceased, the whole site was used indiscriminately for private graves which were cut in successive tiers into the shafts of the kings' tombs. By about 3200 B.C. the cemetery was overfull and was abandoned. In the time of the First Dynasty of Ur, 3100—3000 B.C., rubbish was again emptied over the

period, and Dr. Woolley adduces much evidence in support of his conclusion, put forward tentatively some years ago, that they cannot be dated later than about 3500 B.C., at which time Ur was already a prosperous and perhaps a populous city. (By 2000 B.C. Dr. Woolley estimates that it must have contained half-a-million inhabitants.) What seems to modern notions the gruesome feature of the ceremonial interments—though probably by the victims themselves it was regarded as an honour and a privilege—is the large element of human sacrifice which accompanied a king's obsequies. As many as seventy or eighty victims might go with their monarch to whatever new existence they believed awaited them. Dr. Woolley believes that the death, which was accompanied by some ritual in which music apparently played a considerable part, was by poison. He vividly reconstructs the scene. "When the principal body had been laid in the tomb with the attendants about it—these not themselves laid out for burial, but crouched as for service and unprovided with any grave equipment—and when the offerings had been set on the floor or on the shelves which might line the chamber walls, the doorway was blocked with brick and stone and plastered smoothly over, and the first part of the ceremony was complete. . . . Now down the sloping passage comes a procession of people, the members of the court, soldiers, men-servants and women, the latter in all their finery

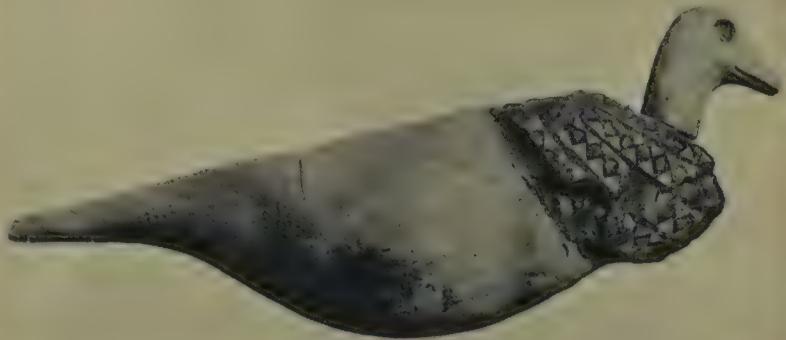


"EXACTLY THE TYPE USED TO-DAY": A SILVER MODEL OF A BOAT OF THE 4TH MILLENNIUM B.C. FOUND IN A KING'S GRAVE AT UR.

"The silver boat is 0.65 m. long; there are five thwarts for the rowers and the leaf-bladed paddles were still in their places, fixed to the gunwale by corrosion; amidships was an arched band of silver, clearly the support for an awning. . . . It is exactly the type of boat used to-day by the Marsh Arabs of Southern Iraq, and within 40 miles of Ur one can still see on the water replicas of the craft which was to carry the soul of the king who died in the fourth millennium before Christ; it is certainly one of the most eloquent examples that we have of the continuity of life in Mesopotamia."

now-forgotten graveyard, and at the same time a part of it was used for the burying of slaves or foreigners of no importance, whose shallow graves were burrowed into the fresh rubbish. By 2700 B.C. there began a new series of interments along the north-east edge of the old cemetery; these may belong to the kings of the Second Dynasty of Ur and in any case are of their time. The extent of the new cemetery cannot now be determined, but the graves which we have found must all be anterior to 2600 B.C. A short gap in time separates the Second Dynasty graves from the Sargonic cemetery, the earliest graves in which must come soon after 2600 B.C. This cemetery extended over the whole of the old cemetery area which had so long been lying derelict and had risen considerably in level owing to its regular use as a rubbish-dump; it flourished for the best part of two centuries and was abandoned about 2400 B.C. A century later Ur-Nammu, the founder of the Third Dynasty of Ur, included the cemetery area, whose sanctity had once more lapsed, in the development scheme of the city, now become an imperial capital." It will be seen, then, how complicated is the task of the archaeologist, and what patience is needed to unravel this tangled skein.

The reader's chief interest naturally centres in the sixteen Royal Tombs, partly because of the Sumerian customs of which they supply evidence, and partly because of their great antiquity; for it will have been observed that they belong to the Early or Predynastic



"A RATHER COMIC EXAMPLE" OF THE USE OF SHELLS BY CRAFTSMEN OF UR: A SHELL MADE INTO A BIRD, WITH ENCRUSTED ORNAMENT, PERHAPS TO BE USED AS A LAMP.

"Plaques were obtained from the column of the large conch-shell; sometimes the shell itself was used and either cut simply to the required shape or itself enriched with mosaic. A rather comic example is shown here. The shell cut open and with the whorls removed serves as the body of a bird; . . . the head is carved in red limestone; what it was used for it is hard to say, but it constitutes a surprising lapse of taste on the part of the Sumerian maker."

of brightly coloured garments and head-dresses of lapis lazuli and silver and gold, and with them musicians bearing harps or lyres, cymbals and sistra; they take up their positions in the farther part of the pit and then there are driven or backed down the slope the chariots drawn by oxen or by asses, the drivers in the cars, the grooms holding the heads of the draught animals, and these too are marshalled in the pit. Each man and woman brought a little cup of clay or stone or metal, the only equipment required for the rite that was to follow. Some kind of service there must have been at the bottom of the shaft, at least it is evident that the musicians played up to the last, and then each drank from the cup; either they brought the potion with them or they found it prepared for them on the spot—in PG/1237 there was in the middle of the pit a great copper pot into which they could have dipped—and they composed themselves for death. Then someone came down and killed the animals and perhaps arranged the drugged bodies, and when that was done earth was flung from above on to them, and the filling-in of the grave-shaft was begun." Those who possess bound numbers of *The Illustrated London News* will find a conjectural "Reconstruction of the Scene in the Death-Pit," by Mr. A. Forestier, in the volume for 1928, p. 1172. It is reproduced as Plate 30, and accords well with the evidence now made available.

The variety of objects is extraordinary, and their richness all the more surprising when it is remembered that the most precious of them were abstracted by the robbers to whom no ancient burial-place seems to have been sacred. It takes the breath away to think that an ornament so elaborate and so beautiful as the golden head-dress of Queen Shub-Ad, or so imaginative as the "Ram Caught in the Thicket" figure, were fashioned nearly five thousand years ago; and when we gaze on intimate, everyday objects such as toilet-sets and hair-ornaments and cunningly inlaid gaming-boards, time seems to stand still.

[Continued on page 304.]



SHELLS CUT TO SERVE AS LAMPS AND CARVED WITH BIRDS' HEADS: CURIOSITIES FROM UR.

"In many graves there were found conch-shells with the natural orifice enlarged and usually with the whorls and column cut away so that the hollow shell might serve as a lamp; sometimes at the top of the hole or on a bar left across the mouth was carved the head of a bird of prey conventionally rendered and with the eye inlaid with lapis-lazuli."

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instalment is confined to one section only of the excavations—namely, the Royal Cemetery.

In this burial-ground no less than 1850 graves have been examined. They belong to periods widely separated in history, and it will be best to let Mr. Woolley describe the chronology, worked out, as it is, by calculations which are fully set forth and which have not passed without challenge from learned controversialists. "Between 3500 and 3200 B.C. the area . . . was used as a burial-ground, the first interments being those of the local



RELICS FROM THE DEATH-PIT IN THE TOMB OF QUEEN SHUB-AD AT UR: SILVER TUMBLERS ("NESTED" INTO EACH OTHER) WITH A LIBATION-JUG AND A PATEN.

The objects found in the death-pit in Queen Shub-ad's grave are described as "bewildering in their abundance." Among them was "a whole collection of silver vessels, consisting of fifteen fluted tumblers, nested into each other in groups of five, a libation-jug, and a paten."

* "Ur Excavations" (Vol. II.): *The Royal Cemetery*. "A Report on the Predynastic and Sargonic Graves Excavated Between 1926 and 1931." By C. Leonard Woolley, M.A., D.Litt. With Chapters by the Rev. E. R. Burrows, S.J., Professor Sir Arthur Keith, M.D., F.R.S., Dr. L. Legrain, and Dr. H. J. Plenderleith. In Two Volumes—Text and Plates. (Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia; £3 3s. before April 30, 1934; £4 4s. after that date.)

The Oldest Harp in the World: Music at Ur 5000 Years Ago.

REPRODUCED FROM "UR EXCAVATIONS." VOL. II. THE ROYAL CEMETERY. BY C. LEONARD WOOLLEY, M.A., D.LITT., FIELD DIRECTOR OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND OF THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA TO MESOPOTAMIA. BY COURTESY OF THE TRUSTEES OF THE TWO MUSEUMS. (SEE REVIEW IN THIS ISSUE.)

AS Mr. Woolley points out in the volume from which these illustrations come, it is difficult to fix exact dates in the history of such a country as "the Sumer of 5000 years ago." The cemetery at Ur, to the early part of which Queen Shub-ad's grave belongs, he dates "between 3500 and 3200 B.C." Describing the death-pit in her tomb, with its relics of human sacrifice, he says:

"At the south-west end of the shaft there lay a harp and the bodies of ten women. The harp stood against the pit wall, and one woman lay right against it with the bones of her hands actually in the place of the strings; she must have been the harpist, and was playing almost to the last." It is believed that, at such royal burials, the retinue performed a rite of suicide by drinking poison. Mr. Woolley next relates how the fragments of the harp were gradually recovered from the soil and reconstructed (as shown here) as closely as possible to its original form. Of the lower part he writes:

"In the restoration, the simplest kind of stand, consistent with the shape of the 'shoe' (the part at the base of the upright on the left) and the dimensions of the sound-box, was provided and covered with silver." Regarding the calf's head, he says again: "The beard, composed of a mosaic of lapis-lazuli set against a silver background, was bent but not broken. The gold mask, of thin metal which had been hammered over a wooden core, was slightly crushed. The double band of mosaic in lapis, shell and red limestone forming the collar was in fair condition, and required only a little repair. The wood of the sound-box was left in its natural state."

The eyes are of shell and lapis-lazuli.

"In all essentials," writes Mr. Woolley, "except the lower part of the body, the restoration of Shub-ad's harp may be taken as correct. As the oldest example of a harp yet known, it is of great interest, not least so because it is of an extremely advanced type." Elsewhere he says, describing its discovery: "The gold and lapis-lazuli calf's head which decorated the front of the instrument seemed to be in rather bad condition, for the whole top of the head, consisting of lapis tesserae representing hair, had fallen down into the hollow left by the decay of the wooden core, and the metal was a good deal bent, but nothing was missing; in the end it was restored without much difficulty."



SUMERIAN DECORATIVE ART OF ABOUT 3500 B.C.: THE ANCIENT HARP DISCOVERED, WITH THE SACRIFICED WOMAN HARPIST'S SKELETON, IN QUEEN SHUB-AD'S GRAVE—THE COMPLETE INSTRUMENT; AND DETAIL OF THE SOUND-BOX, WITH A CALF'S HEAD IN GOLD AND LAPIS-LAZULI; RESTORED FROM THE ACTUAL FRAGMENTS.

Paintings by M. Louise Baker

The Metal-Worker's Art at Ur in the 4th Millennium B.C.

REPRODUCED FROM "UR EXCAVATIONS," VOL. II. THE ROYAL CEMETERY. BY C. LEONARD WOOLLEY, M.A., D.LITT., FIELD DIRECTOR OF THE JOINT EXPEDITION OF THE BRITISH MUSEUM AND OF THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA TO MESOPOTAMIA. BY COURTESY OF THE TRUSTEES OF THE TWO MUSEUMS. (SEE PREVIOUS PAGE.)



A GOLD DAGGER WITH A SILVER-COVERED HANDLE AND POMMEL OF UNUSUAL SHAPE: A DECORATIVE WEAPON FOUND BESIDE THE SKELETON OF ITS OWNER (A YOUNG MAN NAMED MES-KALAM-DUG) IN A PRIVATE GRAVE OF THE OLDER CEMETERY AT UR.

to the chariot found in Shub-ad's tomb, with the bones of two asses that drew it. "Over the back of one of the animals was the terret, or rein-ring, which had been attached to the pole. The segmental base made to fit the pole, and the two rings for the reins, were of silver; above rose the 'mascot,' in the form of an ass cast in electrum, an astonishingly fine piece of realistic sculpture and one of the most charming objects that the cemetery has produced." It was found much bent, with two of the legs snapped, and the other two cracked, so that it could not be restored exactly to its original lines.



AN ANCIENT SUMERIAN HAIR-ORNAMENT REMINISCENT OF THE "SPANISH COMBS" POPULAR IN VICTORIAN ENGLAND: METAL FLOWERS, WITH INLAID PETALS OF GOLD, SHELL, LAPIS-LAZULI, AND RED LIMESTONE, ON A TRIANGULAR PLATE ENDING IN A PIN TO BE STUCK UPRIGHT INTO THE BACK OF THE HAIR.

Painting by M. Louise Baker.

REGARDING the dagger, Mr. Woolley writes:

"The blade was of gold, the guard of gold studded with gold studs, the grip and pommel of silver plated over wood, and the pommel studded with gold; the sheath was of silver. The silver had perished, and had to be restored."—Of the Court women's headdress of the period, we read: "Into the back of the hair was stuck an upstanding ornament which reminds one of the 'Spanish comb' popular in England in the Victorian Age, the stem of the pin broadening out to a flat, triangular plate from which rise points ending in flower rosettes. Queen Shub-ad's comb was of gold, and had seven flowers; the ordinary comb (as illustrated above) was of silver, and had three (occasionally five) flowers, whose petals were inlaid with gold, shell, lapis-lazuli, and red limestone."—The third object seen here belonged



A SUMERIAN PROTOTYPE OF THE MODERN MOTOR-CAR MASCOT: AN ELECTRUM FIGURE OF AN ASS—"AN ASTONISHINGLY FINE PIECE OF REALISTIC SCULPTURE"—ON THE SILVER REIN-RING OF QUEEN SHUB-AD'S ASS-DRAWN CHARIOT, FOUND IN HER TOMB AT UR.—[Painting by M. Louise Baker.]

14.3 BELOW ZERO!—THE SEVEREST COLD NEW YORK HAS EVER KNOWN.



THE SKYLINE OF NEW YORK IN A NEW SETTING: THE ICE-JAMMED HUDSON RIVER, WHICH WAS A SOLID SHEET OF ICE AS FAR AS THE MID-TOWN SECTION, PHOTOGRAPHED DURING A COLD SPELL WHEN THE THERMOMETER FELL TO FOURTEEN DEGREES (FAHRENHEIT) BELOW ZERO.



THE HUDSON RIVER FROZEN SOLID, AND RIVER TRAFFIC BROUGHT TO A STANDSTILL: AN AIR VIEW LOOKING DOWN THE HUDSON; WITH NEW YORK ON THE LEFT BANK AND JERSEY CITY ON THE RIGHT.

The whole of the United States and most of Canada east of the Rocky Mountains have been in the grip of the bitterest cold spell ever recorded. At 7.45 a.m. on February 9, the thermometer in New York fell to 14.3 degrees below zero, or forty-six degrees of frost—the coldest known since the Weather Bureau started its records sixty-four years ago. Unofficially it was thought that such cold had not been equalled since 1780, when British troops dragged

heavy cannon over the harbour from Manhattan to Staten Island. Forty deaths in the Eastern States were attributed to the cold, seventeen of them in New York State. The Hudson River, double the width of the Thames, was frozen solid as far as the mid-town section, and the East River, on the other side of the city, was full of floating blocks, which was almost unprecedented. "Arctic smoke" rose like steam from the surface of the water.

THE REAL CATHERINE THE GREAT: A CONTEMPORARY NOTE AS TO HER APPEARANCE AND PERSONALITY, HER COURT, AND THE DEATH OF PETER III.

Being an Extract from the Unpublished Diary of the Owner of the English Pleasure Yacht "Eagle," who was in St. Petersburg from July 26, 1774, Until August 31 of That Year.

The writer of the log from which we extract the following notes as to Catherine the Great and the death of her husband, Peter III., was the owner of the English pleasure yacht "Eagle." His manuscript does not give his name; but, from various references, it is probable that he was the younger son of an English nobleman and had been sent on his travels because he had incurred heavy debts from reckless gambling. His position gave him the entrée to the best circles in the Baltic capitals at which he disembarked, and this makes his impressions of the Courts of that period of particular value. His description of Catherine, even if it does not add to historical knowledge, at least presents a vivid picture of that ruler as she appeared to her contemporaries. It should be added, further, that the writer went ashore at St. Petersburg on Tuesday, July 26, 1774, and took an apartment, as he intended staying some time in that city, and, in fact, did remain there until August 31. Concerning the period of his visit, he devoted fifteen and a-half pages of his log to "Remarks on Russia and St. Petersburg." From these we have transcribed exactly, but, for the sake of clarity, have punctuated less erratically than the writer. The "Eagle" was evidently a ship of considerable size, for she had a crew of seventeen.

"THIS Empire is at present governed by Catherine the 2nd., a Princess of Anhalt Zerbst. Her reputation is so well established in Europe for wisdom and ability in government that I shall say nothing of it, but content myself with some particularities which have not reached the public and which I have had opportunities of becoming acquainted with.

"After the death of the Empress Elizabeth in 1762, Peter the 3rd. succeeded to the throne. He was a

presence of the injured Sovereign would alone be sufficient to quell the tumult and restore order. But his fears acted upon this unhappy Prince more than the dreadful consequences of giving way to them, and, instead of going directly to Petersburg at the head of his German Guards, of which he had near 800 by him at that time, he embarked for Chronstad with several people who were with him. Even in this measure he was so dilatory that the Empress had time to send another Admiral to supersede

the one in command, whom she thought she could not trust. This officer arrived there before the Emperor and refused him admittance, threatening to fire upon him if he did not retire directly. He then returned to Oranienbaum and, proceeding to Peterhoff with the same irresolution, he was met between these two places by the persons who were sent to arrest him and made prisoner. They conducted him back to Oranienbaum and shortly afterwards to Ropchal, where ten days afterwards he died of a fit of the cholera, as her Imperial Majesty's manifesto says, 'but, as this fit had such extraordinary and uncommon symptoms attending it, it may not be amiss to state it more largely. It is said then that on the (18th) day of (July) 17(62) Count Alexis Orloff, Major General Kossloff, Oudard (?), a Frenchman, and another person went to dine with this unfortunate Prince in his confinement; that they gave him poison, which not having the desired effect while he was throwing it up they fell upon him and strangled him with an handkerchief. This event, with the death of Prince Ivan, which happened nearly in the same way, at least by the same means, two years afterwards, secured the Throne to the present possessor.

"The Empress is about five and forty years old,* of a middling stature and rather corpulent. Notwithstanding this circumstance, her countenance is very majestic and pleasing. There

a space of time has had every mark of favor that it was possible to bestow conferred upon him and who is likely to maintain and increase the favor he enjoys as he is a man of great understanding and ability. His person is rather disagreeable. He has a cast in his eyes. He is ill made, fat and of a swarthy complexion. Yet considering that violent attachments are formed in the early and latter part of life, I think this will be a lasting one. It must certainly appear very extraordinary to most people who live in regular and well civilised countries that this total want of decorum in the Empress should not shock and indispose the people against her, as she takes every opportunity of proclaiming, one may say, in the most public manner, her favorite. Yet all this has no effect in Russia. The slavish disposition of the nobility, the total want of national honor, not only makes them indifferent to every thing that might contribute to raise the honor and reputation of their country, but likewise makes them desirous of being under a female government where they may entertain hopes of becoming favorites in their turns. They indeed talk very freely against their Sovereign, and the people of Moscow (are) very much dissatisfied at the non residence of the Empress and the preference that is given to St. Petersburg. It is indeed a great hardship upon them, as most of the nobility possess estates in the environs of Moscow, where they might live in great splendour and at an easy rate, while they are now constrained to come to Petersburg, where they must build houses and live at a very expensive rate as they cannot be supplied with the produce of their lands. By these means, excepting three or four families which are very rich, such as Sherametteff, Rosamousky, (and) the Galizins, all the rest are poor and in a state of dependence on the Sovereign.

"The Court is extremely magnificent. The nobility are likewise so in their houses, tables, and equipages. Every object of luxury is extravagantly dear, as it all comes from foreign countries, and the Duties are very high upon them. The Russians having no manufactures of silks, brocades, & etc., nor of any article of luxury whatsoever. They have a great quantity of furs which they get from Siberia. Among these the black fox is the most valuable, and I have been assured that a single pelisse will amount as high as 60 thousand roubles. . . . The reins of government are quite relaxed. The particular situation in which the Empress is prevents her from doing that rigid justice which any other Sovereign might do with the applause and approbation of his subjects."



CATHERINE THE GREAT AND HER HUSBAND, PETER III., AS THEY ARE REPRESENTED IN THE FILM "CATHERINE THE GREAT," BY ELISABETH BERGNER AND DOUGLAS FAIRBANKS, JUNR.

"Catherine the Great" is at the Leicester Square Theatre and is arousing much interest. The Prince of Wales was among those who attended the first presentation there. It begins with the arrival of Catherine in Russia in 1744 for her reception into the Orthodox Church, her betrothal to the Grand Duke Peter (afterwards Peter III.), and her marriage in August 1745; and it ends with her proclamation as Empress in July 1762.—[By Courtesy of London Film Productions.]

Prince whose excessive weakness and inability to govern naturally suggested to some of the principal people and particularly to the Empress's favorites the hopes of changing by a Revolution the established form of Government. The little attention he paid to the Russian nobility, his extreme partiality for the Germans, his servile adoration of the King of Prussia and, above all, his imbecility gave great disgust to the nation and facilitated a revolution by which the nobility, naturally fond of a change and of a female reign, thought they might be benefitted. The plan was formed by Prince Orloff and his brothers. The Prince was then the Empress's favorite and, notwithstanding the conspiracy was managed with the utmost secrecy, it reached the ears of the King of Prussia, who first made the Emperor acquainted by letter of the designs against him. He paid no regard to this intelligence, but, putting the letter into his pocket, he went to the Opera at Oranienbaum, where he then was, and played first fiddle at his orchestra.

"It was, however, rumoured about that there was a conspiracy and a plan to alter the Government. A Major General whose name I have forgotten, and who was one of the conspirators, was taken up and put into the Citadel. Upon this the conspirators, who had very wisely agreed that if any of their body should be found out and arrested before the day fixed for the execution of their design, that arrest should be the signal. Accordingly Prince Orloff, with his brother, Count Alexis, set out immediately for Peterhoff, where the Empress then was (the Emperor being at Oranienbaum). He arrived there in the middle of the night and, having made her come out of a window into the garden for fear of being discovered by the Guards, he put her into the coach and brought her to town, where in the morning the Guards, of which he and his brothers were Lieut.-Colonels, deposed the Emperor Peter the 3rd., and declared her the reigning Sovereign and immediately made all the people in the town take the Oaths of Fidelity to her as such.

"This first and great step being taken, the next was to secure the Emperor. No time was to be lost, as it can be easily imagined that the multitude, always fluctuating and fond of novelty, would, if they had had time to reflect, have turned on the other side. Orders were given to secure him and, accordingly, an officer and a party of the Guards set out for Oranienbaum. The Emperor had early intelligence of what was doing at Petersburg and, had his pusillanimity permitted him to have followed the advice given him by the old Marshal Munnich, he might have reinstated himself on that Throne of which he was so suddenly deprived. The Marshal's advice was to march directly to Petersburg, where he was certain that the

is a degree of expression and softness which would deceive those whose opinion of the mind is determined by the outward appearance. She is said to be a woman of the greatest abilities. Of this I doubt, altho it must be confessed that she has hitherto maintained herself tolerably well under all the disadvantages she labours under. Certain it is that if there exists what is called Good Fortune or Luck she has a great share of it. The Peace that is just now concluded between the Porte and Russia, so much to the advantage and glory of the latter, evinces the truth of this observation. The country was in a most deplorable situation, loaded with taxes to carry on a most expensive and disadvantageous war, divided by factions, full of ill inclined, disaffected people. A very dangerous rebellion was making every day a greater progress when this Peace was unexpectedly made which by all its circumstances is one of the most singular and fortunate events that ever happened in any country. Her Majesty has a great command of her temper. The people with whom she has to live and the circumstances she is in makes this absolutely necessary even to a degree of dissimulation. She manages her affairs herself and was never known as yet to have consulted any of her Ministers in great and secret affairs, not even her favorites (which have not been so numerous as has been represented). The first I believe was Solticoff, whom she was compelled to take, when she was Grand Duchess, by the late Chancellor Bestucheff, in order to get an heir to the Crown. Afterwards came Poniatowski, now King of Poland. Their meetings used to be at Mr. Wroughton's house, then English Consul at St. Petersburg, now Minister in Poland. To him succeeded Prince Orloff, whose reign lasted a long time and might still continue if he pleased. He was replaced by Vasselcicoff, a private officer of the Guards, who continued in favor about one twelvemonth but without being of that consequence that his predecessors and successor have been, which was entirely owing to his want of ability. To him succeeded General Potemkin about five months ago, who already in so short

* She was born on May 2, 1729, and began her reign in July 1762.



CATHERINE THE GREAT AS PORTRAYED ON THE TEA-POT OF A RUSSIAN PORCELAIN TEA SERVICE MADE ABOUT 1768 AND NOW ON EXHIBITION IN LONDON. (10 IN. HIGH.)

Our reproduction shows the tea-pot which is part of a Russian tea service now to be seen in the "Porcelain Through the Ages" Exhibition that is being held in Sir Philip Sassoon's house, 25, Park Lane. It is described as follows: "Rich gold decoration on brown ground with miniatures and initials of Great Catherine, Empress of Russia. Formed of 1 plate, 6 cups and covers, 6 saucers, 6 spoons, 1 tea-pot, 1 milk jug, and 1 sucrier. Russian Empire Manufactory, about 1768." It has been lent by Lt.-Col. and Mme. Popoff.—[Reproduced by Courtesy of the Owners].



"CATHERINE THE GREAT": A SCENE FROM THE FAMOUS BRITISH FILM (ACCLAIMED ALIKE HERE AND IN NEW YORK)—SHOWING FLORA ROBSON (CENTRE) AS THE EMPRESS ELIZABETH.

THE FILM VOGUE FOR ROYAL ROMANCES: BRITISH AND AMERICAN SUCCESSES.



"THE SCARLET EMPRESS": AN AMERICAN FILM ABOUT CATHERINE THE GREAT—A SCENE SHOWING MARLENE DIETRICH (CENTRE) AS CATHERINE, AND GROTESQUE STATUES OF APOSTLES AND SAINTS.



"QUEEN CHRISTINA": A SCENE AT THE SWEDISH COURT, SHOWING GRETA GARBO AS THE WHIMSICAL QUEEN OF MANY ADVENTURES, SEATED ON HER THRONE—(INSET ABOVE) A PORTRAIT OF MISS GARBO.



"QUEEN CHRISTINA": A FILM VERSION OF AN ECCENTRIC PERSONALITY—GRETA GARBO AS THE QUEEN OF SWEDEN ADDRESSING A CROWD GATHERED IN THE PALACE COURTYARD.



"COLONEL BLOOD": A MUSICAL EVENING AT THE HOME OF SAMUEL PEPYS—(L. TO R.) COLONEL BLOOD (FRANK CELLIER), MRS. PEPYS (STELLA ARBENINA), PEPYS (ARTHUR CHESNEY) PLAYING THE FLAGEOLET, AND THE DOLMETSCH TRIO.

In the screen world of late there has been a remarkable vogue of historical films concerning romantic or picturesque royal personages of the past, which have proved immensely popular. Naturally, those periods and characters have been chosen which lend themselves best to spectacular treatment. Prominent among them is "Catherine the Great," a British picture recently produced at the Leicester Square Theatre, in which Miss Elisabeth Bergner has made such a success in the name-part. Later, it was given in New York, and received with great enthusiasm. An American film version of the subject, originally bearing the same title, but subsequently renamed "The Scarlet Empress," is a Paramount production,



"COLONEL BLOOD": THE STORY OF THE FAMOUS ADVENTURER CAUGHT STEALING THE CROWN JEWELS, BUT PARDONED BY THE KING—(L. TO R.) COLONEL BLOOD (FRANK CELLIER), CHARLES II. (ALLAN JEAYES), AND LADY CASTLEMAINE (ANNE GREY).

in which Miss Marlene Dietrich plays Catherine. "Queen Christina," recently produced at the Empire, is a Metro-Goldwyn-Mayer picture dealing with the eccentric daughter of Gustavus Adolphus, impersonated by Miss Greta Garbo. "Colonel Blood," a Sound City film now nearing completion, concerns the famous adventurer who nearly stole the Crown Jewels and on the day fixed for his execution was not only pardoned by Charles II., but was granted a life-pension of £500 a year. Other historical films projected include "Nell Gwyn," with Sir Cedric Hardwicke as Charles II.; "Marie Antoinette," with Charles Laughton as Louis XVI., and a screen version of Bernard Shaw's "St. Joan."



THE HEROINE OF "THE SCARLET EMPRESS": MARLENE DIETRICH AS THE YOUNG GERMAN PRINCESS WHO AFTERWARDS BECAME CATHERINE THE GREAT OF RUSSIA.

THE WORLD'S BIGGEST SHOP-WINDOW: THE BRITISH INDUSTRIES FAIR, HELD IN LONDON AND AT CASTLE BROMWICH, BIRMINGHAM.



ASCOT FASHIONS FOR 1934. ANTICIPATED: PROCKS LIKELY TO BE WORN AT THE MOST FASHIONABLE OF OUR RACE-MEETINGS; CARRIED OUT IN ARTIFICIAL SILK.



AN INGENIOUS DISPLAY: MANNEQUIN SHOWING FLYING-SUITS FOR WOMEN AVIATORS—WITH PARACHUTE HARNESS TO ADD VERISIMILITUDE.



DRESSED FOR THE BRITISH INDUSTRIES DINNER BALL TO BE HELD IN CONNECTION WITH THE FAIR: LADY VIOLET FAKENHAM AS BRITANNIA; LADY MARGARET STEWART AS NORTHERN IRELAND; LADY ANNE BIV'S AS WALES; AND THE HON. JOANNA DOUGLAS AS SCOTLAND.



SUMMER SPORTS FASHIONS: DRESSES FOR THE OUTDOOR GIRL AS EXHIBITED IN THE BRITISH TEXTILES SECTION OF THE GREAT BRITISH INDUSTRIES FAIR, AT THE WHITE CITY.

Britain, as well as many products of the Empire, mostly foodstuffs, is on view with the textile and furnishing trades concentrated at the White City and the heavy industries at Castle Bromwich. The Olympia section contains the products of 1131 exhibitors, in about forty different trade groups. The total indoor stand

area of the Fair is 762,230 square feet—easily the largest there has ever been. In 1915, the first year of the Fair, the stand area was barely 63,000 square feet, and there were less than 600 exhibitors as against this year's 2545. There was no formal opening on February 19: as usual, the doors were simply opened at the



THE DUCHESS OF YORK AS AN EARLY VISITOR TO THE WHITE CITY: HER ROYAL HIGHNESS (IN MOURNING FOR KING ALBERT) WATCHING A MANNEQUIN PARADE—LORD DERBY, PRESIDENT OF THE BRITISH TEXTILES EXHIBITION, SEATED AT HER RIGHT.



AN EXHIBIT THAT IS AROUSING MUCH INTEREST: AN INTERIOR SHOWING A TWO-HUNDRED-YEAR-OLD LOOM FROM THE ISLAND OF LEWIS, IN THE OUTER HEBRIDES—A STAND IN THE SCOTTISH WOOLLEN SECTION AT THE WHITE CITY.

advertised time. The Duchess of York, escorted by Lord Derby, the President of the Textiles Exhibition, visited the White City on the opening day, and spent three hours inspecting the textile section there. The real national significance of the Fair may be understood from the fact that only goods produced and manu-

factured within the British Empire may be displayed, and that no exhibitor is allowed by the Department of Overseas Trade to show articles other than those of his own manufacture. The Canadian section at Olympia is of special interest, and very effectively illustrates the great advance of industrialism in that Dominion.

BOOKS OF THE DAY.

SHAKESPEARE, not excessively honoured in his own country as a political prophet, might have been amused to find himself becoming all the rage during those "strange insurrections" in Paris, which occurred while "Coriolanus" was running at the Comédie Française, and delighting the fascistically-minded as a dramatic stick wherewith to beat democracy. Coriolanus certainly had in him the makings of a Dictator; but his scorn of "the mutable rank-scented many" is not shared by all modern despots, such, for instance, as those who proclaim the "dictatorship of the proletariat." The insurrections in the Rome of his day—"the people against the senators, patricians, and nobles"—appear more akin to the French or the Russian Revolution than to the recent Paris riots, which were directed rather against a republican system developed, in part, from that very institution—the tribunate of the plebs—whom Coriolanus so fiercely denounced.

By way of antithesis to a French production of an English play about an ancient Roman Consul-elect, exiled for "affecting tyrannical power," let us see how an English chronicler describes the final overthrow of that French First Consul who carried personal dominance a step beyond dictatorship. The allusions to events in Brussels and Paris at the time of Waterloo are not the least fascinating passages in "CREEVEY'S LIFE AND TIMES." A Further Selection from the Correspondence of Thomas Creevey (1768-1838). Edited by John Gore. With eleven Illustrations (Murray; 18s.). This new "Creevey" is, of course, in itself a literary event of considerable magnitude. It represents a second, but by no means final, skimming of the cream from an apparently inexhaustible bowl of social and political gossip, and its great charm is that it presents also, for the first time, a full-length portrait—partly a self-portrait—of that inveterate gossip himself. Up to the age of fifty-five, Mr. Gore points out, he was "far more interested in party and world politics than in society." We have nothing like Creevey nowadays. What a personal column he could have supplied—a gold-mine to popular journalism! In his time, the "Upper Ten" formed a smaller and more self-contained body; everybody that was anybody knew everybody else; and a long list of the nicknames which occur in Creevey's letters indicates the intimate character of the talk that went the round. Wellington, for example, was dubbed "the Beau."

In 1815 Creevey and his family were living in Brussels, amid world-shaking events. Both he and a step-daughter supply first-hand evidence of Waterloo, and of him who

On that loud sabbath shook the spoiler down.

Some of the first British officers to return wounded from the battlefield thought that all was lost, and Brussels was preparing for an imminent French occupation. Creevey himself says (on Sunday, June 25, 1815): "Wellington came over here to write his dispatch. . . . He beckoned me out of his windows to come up to him, and having shook hands, he very gravely told me how very critical the battle had been, and with what incredible gallantry our troops had conducted themselves." A day or so later Creevey was shown over the battlefield by one of Wellington's officers, and talked with wounded French soldiers lying among the dead.

Waterloo (with previous Napoleonic battles) is seen from the French side in "NAPOLEON AND HIS MARSHALS." By A. G. Macdonell (Macmillan; 7s. 6d.). The account here given makes it intelligible how men on the British side, compelled to leave the field before the day ended, believed it was going against them. "The utter defeat of the Emperor's last Army," we read, "was due entirely to the mistakes of three Marshals, Ney, Soult, and Grouchy." Ney's worst blunder "ruined the campaign and destroyed the Empire. For when Napoleon was hammering Blücher at Ligny, he sent for Ney's Reserve Corps to come up on the Prussian flank. . . . Ney, in a wild tempestuous outburst of temper . . . countermanded the order." But for that, "Blücher's army must have been utterly destroyed. And Wellington could not have stood at Waterloo without being disastrously beaten."

If the Iron Duke knew these facts, he might have been expected to use his influence on behalf of Ney, who eventually paid for his tactical errors, and his changes of allegiance, before a firing party in the Luxembourg Gardens. There is a pleasanter story, with less "iron" in it, about another of Napoleon's henchmen. At Queen Victoria's Coronation, twenty-three years later, France was represented by "the white-haired old Marshal-

Duke of Dalmatia," formerly known as Marshal Soult. "Louis Philippe had given him a specially built carriage, in the shape of a gondola, in blue and silver . . . and the old enemy of the Pyrenees and Waterloo made a fine show. Soult had an interview with the Queen, at the end of which Wellington came softly up behind him and clapped him suddenly on the shoulder with the words, 'Aha, I've got you after all these years.'"

Mr. Macdonell's book, if not exactly "Hamlet" without the Prince of Denmark, presents the Napoleonic drama with the principal character as a dominating figure in the background, but seen little in the limelight. In the author's narrative the Marshals are the protagonists, and thus it blends a story of campaigns with military biographies. The careers of those Marshals who survived the wars are traced briefly to the end of their lives. Regarding French Royalist agitations, it may be noted that, in the author's view, the Bourbon restorations before and after Waterloo were not an unmixed blessing. It is a pity that the book lacks portraits.

Marshals of France in an earlier age—that of



THE SCENE OF A DRAMATIC ESCAPE FROM A MAN-EATING SHARK: AT MANLY, NEAR SYDNEY, WHERE A YOUNG LIFE-SAVER WHO HAD BEEN SEIZED BY A SHARK AND MAULED, SUCCEEDED IN SWIMMING TO SHORE FROM THE POINT INDICATED BY THE BLACK DOT TO THE LEFT OF THE BOAT.

Concerning the incident with which the photograph deals, a correspondent notes: "Colin Grant, aged twenty-two, a Sydney life-saver and former surf and belt champion at Manly, was seized by a shark and so badly mauled that he had to have his left leg amputated. Such was his fortitude that he swam to shore unaided."



ANTI-SHARK MEASURES IN SYDNEY HARBOUR: A MOST EFFECTIVE BARRAGE OF STEEL NETTING STRETCHED ACROSS A BAY TO MAKE THE WATERS SAFE FOR BATHERS.

Louis XIV.—are accorded short incidental memoirs, besides figuring in the general narrative, in another notable work of military biography—"PRINCE EUGENE." Twin Marshal with Marlborough. By Lieut.-Gen. Sir George MacMunn. With ten Illustrations and seven Maps and Plans (Sampson Low; 10s. 6d.). Sir George is one of the most assiduous and most readable of popular historians. Most of his books have dealt with India, a country on which long experience makes him a recognised authority. The present volume, however, shows his ability to render equally arresting the warlike side of European annals. It has several claims to topical appeal. Prince Eugene's close association with the victor of Blenheim brings the book within the circle of interest aroused by the Marlborough and Queen Anne Exhibition. Moreover, it illuminates that period in two Continental countries now prominent in current news, France and Austria. Many readers may like to compare this British appreciation of Marlborough's great ally with a German

book on the same subject—"Prince Eugene," by Paul Frischauer—reviewed in our issue of February 10.

In Sir George MacMunn's pages we get a life-story that is dramatic rather than romantic in the modern sense (for Prince Eugene was no philanderer, and remained unmarried throughout his seventy-two years), a military career of almost unchequered brilliance, and the portrait of an engaging character with all the soldierly virtues and free from sinister traits or ostentation. When off duty, and in "the evening of his days," he was a man of quiet tastes, fond of books and art-collecting (like Marshal Soult), and of his villa garden near Vienna. His genius for generalship, however, is naturally the main theme, and, in particular, his claim to posterity's gratitude as the man who finally freed Europe from the Turks. We who have followed the vicissitudes of Austria in this twentieth century should remember how in those days (as Sir George MacMunn recalls) "the Empire stood between Christianity and the host of Islam." In the story of Prince Eugene's campaigns, by the way, I notice frequent mention of a name familiar from the accounts of recent happenings in Austria—that of Starhemberg.

A contrast to Sir George MacMunn's historical method and subject-matter is afforded in "A HISTORY OF THE FRENCH PEOPLE." By Charles Seignobos, Professor of Modern History, University of Paris. Translated by Catherine Alison Phillips (Cape; 12s. 6d.). Instead of battles and generals, the author is concerned rather with social life, religion, arts and sciences, and the occupations of the people. The record is largely impersonal, tracing with impressive ability the evolution of the French nation.

Modern French culture at its best is revealed in a memoir of a great painter, the founder of Impressionism—"CLAUDE MONET AND HIS GARDEN." The Story of an Artist's Paradise. By Stephen Gwynn. With twenty-four Illustrations (Country Life, Ltd.; 10s. 6d.). In this well-written and beautifully illustrated book the most poignant passages relate to the friendship between Monet and Clemenceau, who sought repose after the stress of war in the artist's garden at Giverny, and persuaded him to present to the nation the monumental pictures of that garden preserved in the Orangerie at the Tuileries.

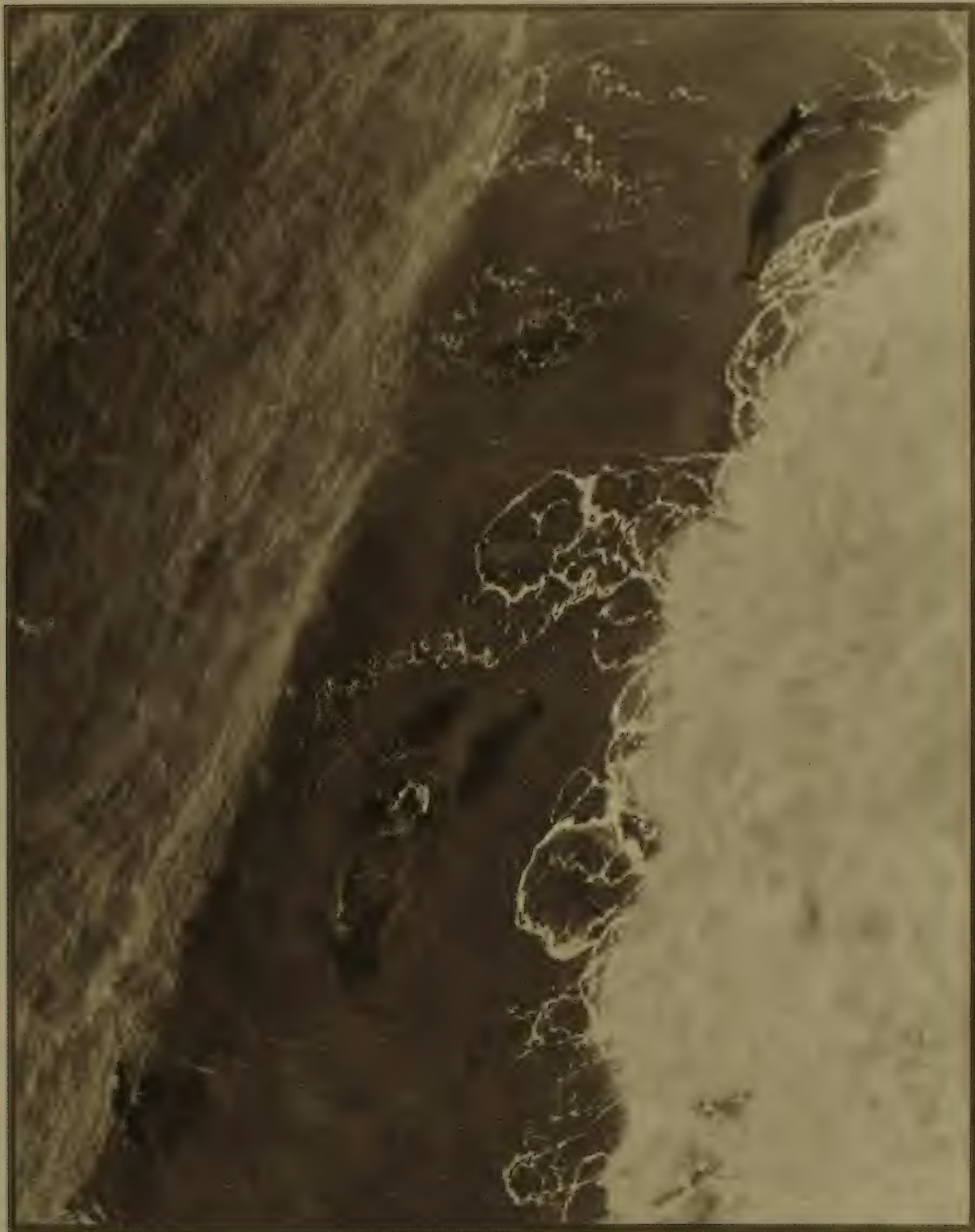
Romantic traditions of a love affair with Napoleon are piously enshrined in a charming little book entitled "LETTERS FROM THE FRENCH AND ENGLISH COURTS": 1853-59. By the Princesse de Chimay. Presented by Princesse Marthe Bibesco. Translated from the French by Hamish Miles (Cape; 6s.). The writer of these entertaining letters, who before her marriage was known as Emilie de Pellapra, was a natural daughter of the Emperor. In later life she attended the Court of Napoleon III., and during a visit to England was a guest of Queen Victoria at Windsor. She gives interesting glimpses of Ascot in 1859. Her relics of Napoleon have passed by marriage to Princess Bibesco, who has woven around them a delightful "footnote to history."

There have been many links in bygone days between the French and the Scots, not least the tragic memory of Mary Stuart. Her story, and the tradition that Joan of Arc had a Scottish guard, find due mention in "SCOTLAND THROUGH FRENCH EYES." By Paule Henry-Bordeaux. Translated by Mrs. Harold Sandwith. Eight Illustrations (Methuen; 7s. 6d.). It may be hoped this little book, instinct with Gallic vivacity, will induce many of the author's compatriots to cross the narrow seas.

French literature receives an urbane and scholarly tribute from this side of the Channel in "STUDIES IN FRENCH AND ENGLISH." By F. L. Lucas, Fellow of King's College, Cambridge (Cassell; 10s. 6d.). Ronsard, Montaigne, Flaubert, and Proust are accorded separate essays, but many another French writer figures incidentally in a very interesting comparison of the literary art of the two nations. As to the Art of Life, the essayist admits that he often prefers "the good sense and grace of France."

Finally, I must mention a book touching a more lurid element in modern France—"SECRETS OF THE FRENCH POLICE." By Georges du Parcq. With sixteen Illustrations (Jarrolds; 16s.). The author, who writes as an experienced detective of the Sûreté, has not neglected the sensational possibilities of his subject. Among the portraits is one of M. Chiappe, but I see no allusion, pictorial or otherwise, to the late M. Stavisky.—C. E. B.

MAN-EATERS THAT PROVIDE DIVERSION—WHEN SEEN BEHIND NETTING!



A SCHOOL OF SHARKS PHOTOGRAPHED FROM THE AIR: NOSING ABOUT BEHIND THE FIRST LINE OF BREAKERS IN THE SURF OFF THE COAST OF NEW SOUTH WALES.

As is shown by the photograph reproduced here, and by those on the opposite page, the shark is a danger to be reckoned with by those concerned with bathing on Australian beaches: hence precautions. Protection is provided by barrages so placed as to keep sharks out of the bays; a device which has been in use at seaside resorts in Venezuela for many years. Thus, the delights of surf-bathing in safety are emphasised by visions of the snouts of voracious monsters

pressed against the barrier of steel. Moreover, the Australian, always a sportsman, has turned these unpleasant neighbours into a source of diversion. Shark-hunting is often indulged in. The prey is pursued in a motor-boat and attacked by means of a harpoon, or even a rifle. At the same time, it is only just to point out that, on the whole, sharks are extremely cowardly; while the man-eating stories about them are often grossly exaggerated.

CIVIL WAR IN AUSTRIA: GOVERNMENT TROOPS AND ARTILLERY IN ACTION AGAINST SOCIALIST STRONGHOLDS IN VIENNA.



THE USE OF ARTILLERY BY THE GOVERNMENT FORCES, THE DECISIVE FACTOR IN BREAKING DOWN THE SOCIALIST RESISTANCE: GUNS BEING PREPARED FOR ACTION AND TRAINED ON THE KARL MARK HOF, AN IMMENSE BLOCK OF 1400 FLATS AT HEILIGENSTADT, A DISTRICT OF VIENNA



PART OF FLORISDORF ON FIRE THROUGH THE BOMBARDMENT OF SOCIALIST BUILDINGS: A DISTRICT OF VIENNA WHERE THE FIERCEST FIGHTING OCCURRED, AND INTO WHICH SHELLS WERE POURED FOR FIVE HOURS FROM SEVERAL POSITIONS.



CASUALTIES ON THE GOVERNMENT SIDE, WHICH INCLUDED 102 DEAD, OF WHOM 33 BELONGED TO THE HEIMWEHR AND OTHER AUXILIARY FORCES: TWO HEIMWEHR MEN FALLEN IN A DOORWAY IN THE FLORISDORF DISTRICT.

The civil war in Austria, of which the opening events were recorded and illustrated in our last issue, ended in a triumph of the Government forces and the Heimwehr over the Socialist Schutzbund, and in the complete suppression of the municipal rule of Socialism in Vienna. It was stated on February 15 that the Schutzbund fighting squads had abandoned organised resistance, and that order had been restored both in Vienna and in the provinces. Herr Dollfuss, the Chancellor, had broadcast an appeal to those

CASUALTIES ON THE SOCIALIST SIDE DURING THE FOUR DAYS OF CIVIL WAR IN VIENNA: BODIES OF FOUR TEAMWORKERS WHO HAD TAKEN PART IN THE FIGHTING AS MEMBERS OF THE SCHUTZBUND, THE SOCIALIST DEFENCE FORCE.

who were still in revolt to make their submission, promising a free pardon to all, except the leaders. This offer met with an immediate response, and by the stipulated time there were surrendered 34 machine-guns, over 1000 rifles, 40,000 rounds of ammunition, and many hand grenades. The Government troops then returned to barracks, while the cordon round the inner city of Vienna, and the wire barricades, were withdrawn, so that the streets began to resume their normal aspect. The losses on the Government side



GOVERNMENT TROOPS ATTACKING HOUSES OCCUPIED BY SOCIALISTS IN THE OTAKRING DISTRICT OF VIENNA, AFTER STORMING THE BARRICADE IN THE FOREGROUND: OPERATIONS WATCHED BY A GROUP OF CIVILIANS (LEFT FOREGROUND)—AN EXAMPLE OF VENTURESOME CURIOSITY THAT LED TO MANY CASUALTIES AMONG ONLOOKERS.



AUSTRIAN GOVERNMENT TROOPS ADVANCING AT THE DOUBLE DURING THE FIGHTING AGAINST THE SOCIALIST FORCES IN VIENNA: PART OF A CINEMATOPHILM OBTAINED BY A LATVIAN OPERATOR WHO WAS REPORTED TO HAVE BEEN ARRESTED, IMPRISONED, AND SENTENCED TO DEATH.

were officially estimated at 102 dead and 319 wounded (115 seriously). The dead comprised 29 soldiers, 29 police, 11 gendarmes, and 33 Heimwehr or other auxiliaries. Out of the total of 102 dead, 42 were killed in Vienna, and the rest in the provinces. Civilian losses throughout Austria were put at the surprisingly low figures of 137 dead and 339 wounded. Out of these 137 deaths, 105 were said to have occurred in Vienna. The fiercest fighting took place in the Florisdorf district of Vienna on February 14. Howitzers

were pouring shells into Florisdorf for five hours from four different positions. The Government's prompt use of artillery proved the decisive factor. The lower right-hand photograph is a section of cinema-film taken by John Dored, a Latvian photographer. He was arrested and his camera was smashed, but he had already managed to send away part of the film, which was conveyed to London by air. It was reported that he had been condemned to death, and that diplomatic efforts were being made to save him.

CIVIL WAR IN AUSTRIA: THE BATTLE-SCARS OF VIENNA—



THE GOETHN HOF, A BIG TENEMENT BUILDING IN THE FLORISDORF QUARTER OF VIENNA, AFTER BOMBARDMENT: A VIEW SHOWING THE CAFÉ, WHOSE WRECKED INTERIOR IS SEEN IN THE PHOTOGRAPH BELOW.



THE WRECKED INTERIOR OF THE CAFÉ IN THE GOETHN HOF; THE WINDOWS OF WHICH ARE SEEN IN THE FIRST PHOTOGRAPH (IMMEDIATELY ABOVE): A SCENE OF HAVOC IN A GREAT TENEMENT BLOCK HIT BY SOME 40 SHELLS, AND THE LAST TO YIELD.

On these two pages we illustrate typical effects of bombardment, as well as of machine-gun and rifle fire, on buildings in Vienna during the four days of civil strife; particularly on the great blocks of flats used by the Socialists as their strongholds, which held out for a long time against the Government forces. Writing on February 13, a "Times" correspondent said: "The main centres of fighting in Vienna since last night have been



THE BACK OF THE KARL MARX HOF AT HEILIGENSTADT, VIENNA: AN IMMENSE BUILDING CONTAINING 1400 FLATS AND 5000 OCCUPANTS, WHICH WAS EVENTUALLY CAPTURED BY THE GOVERNMENT FORCES.



A SECTION OF THE KARL MARX HOF AS IT APPEARED AFTER THE BOMBARDMENT: THE "BEETHOVEN APOTHEKE" (SEEN IN THE THIRD PHOTOGRAPH FROM THE LEFT, IN THE UPPER ROW).

five of the largest municipal tenements, two Socialist secretariats, and three police stations. Most of these buildings have been under shell fire. The five tenements are now reported to have been cleared of their tenants and occupied by troops. The immense Karl Marx Hof at Heiligenstadt, which contains 1400 flats, was captured after a fight lasting from dawn till midday. When I visited it this afternoon its 5000 occupants had been evacuated."

EFFECTS OF GUNFIRE ON BESIEGED TENEMENT BUILDINGS.



ANOTHER PART OF THE KARL MARX HOF AFTER BOMBARDMENT: A VIEW SHOWING SEVERAL SHELL-HOLES ABOVE THE ARCH, AND (LEFT) THE "BEETHOVEN APOTHEKE" (SEEN ALSO IN A PHOTOGRAPH BELOW).



PART OF THE SCARRED FRONTAGE OF THE GOETHN HOF, BOMBARDED AFTER TWO HOURS' NOTICE HAD BEEN GIVEN, TO ENABLE WOMEN AND CHILDREN TO LEAVE: A VIEW SHOWING A SHELL-HOLE BY A BALCONY.

On the 14th it was reported: "The Goethn Hof tenement, one of the largest in Vienna, had been given two hours' notice of bombardment if it did not surrender, but actually the respite was extended to three or four hours. Before this bombardment, as before others, there was ample time for women and children to leave." After the shelling began, parts of the building burst into flames. It was stated that these tenements had certainly



A DETACHMENT OF HEIMWEHR TROOPS ON GUARD OUTSIDE ONE OF THE WORKERS' BUILDINGS IN THE 16TH DISTRICT OF VIENNA: A GROUP OF FIVE SOLDIERS WITH THEIR RIFLES AT THE READY.



THE INTERIOR OF A LIVING-ROOM IN ONE OF THE GREAT BLOCKS OF FLATS FOR WORKMEN WHICH WERE USED AS SOCIALIST STRONGHOLDS DURING THE FOUR DAYS' FIGHTING: TYPICAL EFFECTS OF BOMBARDMENT.

been used by the Socialists as arsenals. Rifles and machine-guns brought back from the war, and perhaps used in the Revolution, had been walled-up or otherwise concealed in the cellars, while other stocks of arms had been buried in allotment gardens. The "garrisons" could thus put up a powerful resistance. One of the difficulties of the troops was to dislodge machine-gunners and snipers crouching behind window-ledges in the topmost storeys.

CIVIL WAR IN AUSTRIA: INCIDENTS IN VIENNA AND THE PROVINCES.



WHERE THE FIRST OUTBREAK OF FIGHTING OCCURRED, ON FEBRUARY 12: LINZ, THE CAPITAL OF UPPER AUSTRIA—A GROUP OF STEEL-HELMETED MACHINE-GUNNERS AT A POINT OF VANTAGE.



THE LEADER OF THE HEIMWEHR, THE AUSTRIAN "FASCIST" FORCE WHICH SUPPORTED THE GOVERNMENT AGAINST REBEL SOCIALISTS: PRINCE STARHEMBERG AT THE FUNERAL OF THE FIRST OF HIS MEN KILLED—AT LINZ.



THE REPUBLICAN MONUMENT IN VIENNA, WITH BUSTS OF SOCIALIST LEADERS, VEILED WITH HEIMWEHR "SQUARE CROSS" EMBLEMS AND A PORTRAIT OF DR. DOLLFUSS, PERHAPS PRIOR TO ITS REMOVAL.



THE AUSTRIAN CHANCELLOR, DR. DOLLFUSS, BETWEEN TWO MEMBERS OF HIS GENERAL STAFF, DURING AN INSPECTION OF ARTILLERY POSITIONS ESTABLISHED AT FLORIDSDORF.



AT INNSBRUCK, WHERE THE POLICE MADE CHARGES AND TROOPS SEIZED THE SOCIALIST HEADQUARTERS: INSTALLING A MACHINE-GUN AT THE STATION.



A CASUALTY ON THE SOCIALIST SIDE AT LINZ: A DEAD MACHINE-GUNNER IN A ROOM IN THE HOTEL SCHIFF, BESIDE THE GUN WHICH HE HAD FIRED FROM THE WINDOW AT THE TROOPS AND POLICE.



A BODY OF HEIMWEHR TROOPS ON THE MARCH THROUGH INNSBRUCK, WHERE THEY OCCUPIED THE SOCIALIST HEADQUARTERS: A SCENE IN THE MARIA THERESA STRASSE DURING THE DISTURBANCES.

Many other places in Austria besides Vienna were the scene of fighting and disturbances during the recent struggle between Socialist forces and troops of the Government allied with the Heimwehr, whose leader is Prince Starhemberg. Hostilities actually began at Linz, the capital of Upper Austria, on February 12, when the police were fired on as they attempted to force an entry into the Socialist headquarters at the Hotel Schiff, to search for arms and ammunition. Driven back at first by a volley of shots, they were later reinforced by troops and stormed the building, losing three men killed. Meanwhile other Socialists raided a police-station, carried off machine-guns, and trained them on the town.

After some hours' fighting they were dislodged by the Heimwehr. At Innsbruck troops occupied the Socialist headquarters, while the police made baton charges against rioters in the streets. Prince Starhemberg attended the funeral, at Linz, of the first Heimwehr man killed during the fighting in Austria. As one of our photographs shows, the monument of the Republic in Vienna, near the Parliament House, containing busts of noted Socialists, was veiled with flags and other coverings bearing the square cross emblem of the Heimwehr's Patriotic Front, along with a portrait of Dr. Dollfuss, the Chancellor. It was reported that the monument was likely to be demolished.

CIVIL WAR IN AUSTRIA: TYPES OF SOCIALIST PRISONERS AND THEIR CAPTORS.



AT LINZ, WHERE THE CIVIL STRIFE IN AUSTRIA BEGAN: A BATCH OF SOCIALIST PRISONERS BEING MARCHED THROUGH THE STREETS OF THE TOWN BY TROOPS IN STEEL HELMETS.



A COMMERCIAL VEHICLE COMMANDEERED FOR MILITARY PURPOSES: A LORRY FULL OF CAPTURED SOCIALISTS IN VIENNA ON THEIR WAY TO PRISON UNDER GUARD.



MEN OF A CIVILIAN "ARMY" IN THEIR EVERYDAY CLOTHES, WHO FOUGHT AGAINST WELL-EQUIPPED TROOPS OF THE AUSTRIAN GOVERNMENT AND HEIMWEHR: TYPICAL MEMBERS OF THE SOCIALIST FORCES—A MACHINE-GUN CREW IN VIENNA LINED UP AFTER CAPTURE AND AWAITING TRIAL BY COURT-MARTIAL.



SOCIALIST PRISONERS AMONG A GROUP OF THEIR CAPTORS: A TRAMWAY OFFICIAL AND A MAN IN ORDINARY DRESS HOLDING UP THEIR HANDS.

It was reported on February 15, while the fighting in Vienna was still going on, that between 3000 and 4000 Socialists and Schutzbündler (members of the Socialist force known as the Schutzbund) had been arrested. On that day also the first batch of prisoners, ten in number, were tried under martial law by a summary court. One was sentenced to death, and hanged the same afternoon, while the other nine received long terms of imprisonment. In the evening, two officers of the Floridsdorf municipal fire brigade were tried for inciting sixty of their men to fire on the Government troops, and one was condemned and hanged shortly after



VIENNA TRAMWAY STRIKERS AND RIOTERS UNDER GUARD AT FLORIDSDOF STATION, WHERE A GOOD DEAL OF FIGHTING OCCURRED: THE ARRESTED MEN LINED UP AND WAITING TO BE REMOVED FOR TRIAL.

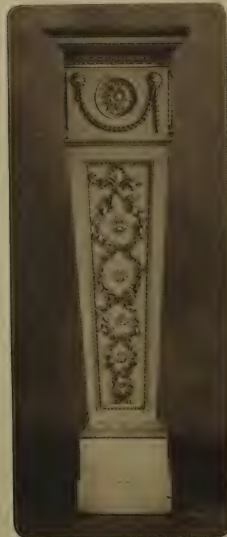
midnight. This initial severity was apparently modified for a time. As already mentioned on an earlier page, Dr. Dollfuss, the Chancellor, in a broadcast appeal to Socialist rebels designed to prevent further bloodshed, promised a free pardon to the rank and file if they surrendered. On February 15, one summary court transferred to the ordinary courts the case against nine young rebels, generously giving them the benefit of the doubt on their pleading ignorance of the purpose for which they had been ordered to fight, unless it were against Nazis. Such clemency, however, was not invariable. Our photographs show many types of prisoners, whose civilian dress contrasts with the neat uniforms of their opponents.

PURE ADAM: PERFECT EXAMPLES OF ALLIED WITH Gobelins TAPESTRY—LOTS FROM THE



A FIRESCREEN FROM THE MOOR PARK Gobelins TAPESTRY SUITE, IN WHICH THE GILTWOOD FRAMES WERE DESIGNED BY ROBERT ADAM IN THE TRANSITIONAL LOUIS XV—LOUIS XVI STYLE. (The panel 32 in. by 22 in.)

THE sale of the Marquess of Zetland's Adam and other English furniture, tapestry, and porcelain will take place at Christie's on April 26. We illustrate here some beautiful pieces from this important collection. The objects to be auctioned consist mainly of those made for Robert Adam's decorations at Moor Park and at 19, Arlington Street, London, to the order of Sir Lawrence Dundas, Bt., ancestor of the Marquess of Zetland. The Gobelins tapestry panels were executed by Jacques Neilson between 1766 and 1769, and used by Robert Adam, who designed certain of the border details, in his decorations at Moor Park. The oval medallions in the two larger panels were designed by François Boucher, and the pendent floral ornament, birds, and trophies by Tessier. The fields are of floral grey damask by Maurice Jacques. An appendix to Christie's catalogue of the sale contains Robert Adam's bill of charges for the decorations at Arlington Street and Moor Park, and is of particular interest in view of the vogue that Adam, architecture and furniture enjoyed at the time, and still enjoys. The bill is dated 1763-66, a time when Robert Adam had already come well to the fore. It is headed "Scroll of an Account Sir Lawrence Dundas Baronet to Robert Adam, putting values upon the Articles in the most moderate



ONE OF SIX PEDESTALS BY ROBERT ADAM; PAINTED WHITE AND THE RELIEF ORNAMENT GILDED. (4 ft. 10 in. high)



A SETTEE: AN EXAMPLE OF THE Gobelins TAPESTRY UPHOLSTERY FOR MOOR PARK, FINELY WOVEN IN COLOURS WITH BOUQUETS OF FLOWERS TIED BY RIBBONS ON A FLORAL GREY DAMASKE GROUND. (7 ft. wide)



ONE OF TWO ADAM CONSOLE TABLES, OF GILTWOOD WITH D-SHAPED TOPS; THE SCROLL LEGS CARVED AT THE TOPS WITH BOLD RAMS' HEADS AND TERMINATING IN HAIR CLAW FEET. (5 ft. 6 in. wide)



ONE OF A PAIR OF WINDOW SEATS FROM THE MOOR PARK Gobelins TAPESTRY SUITE, THE UPHOLSTERY OF WHICH WAS UNIFORM THROUGHOUT, IN A DESIGN WHICH HARMONISES SUPERBLY WITH THE ADAM FRAMES. (11 ft. 9 in. wide)

THE MASTER'S WORK AS DESIGNER; COMING SALE OF LORD ZETLAND'S COLLECTION.



A GILTWOOD SETTEE BY ROBERT ADAM; THE SEAT FRAME CARVED WITH WINGED SPHINXES, GRIFFINS, SHELLS, AND SCROLL FOLIAGE, AND SUPPORTED ON CARVED CABRIOLE LEGS TERMINATING IN HAIR CLAW FEET. (8 ft. wide)



AN ADAM SIDE TABLE OF GILTWOOD, WITH A RECTANGULAR SCALLOPED MARBLE TOP; THE PRIZES CARVED WITH ROSETTES AND FOLIAGE BETWEEN BANDS OF BEADING AND ACANTHUS. (5 ft. 6 in. wide)

way," and includes the following typical items: at Arlington Street—"Design of a Stove for the Lobby, ES"; "To Design of a Vase Candelstick, £2"; "To Design of a China Cupboard for Lady Dundas Dressing room, £1"; "To Design of a Dog Kennel for Mr. Dundas at Ask, 5 guineas"; "To Design of sofa Chairs for the Salon, ES"; and at Moor Park—"To Design of a Gateway next Rickmansworth, 3 guineas"; "To Design of Duckery and plan for pleasure ground, 12 guineas"; "To a Design of a Painted Ceiling for the Gallery, £12." Allowance must of course be made for eighteenth-century values.

By COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1.



THE MOOR PARK Gobelins TAPESTRY PANELS: ONE OF THE TWO LARGER; WITH FRANÇOIS BOUCHER'S OVAL MEDALLION OF "THE FISHERS"—A PASTORAL SCENE OF A YOUTH, TWO GIRLS, AND A CHILD RECLINING AND STANDING ON THE BANKS OF A RIVER. (13 ft. 3 in. high, 16 ft. 10 in. wide; signed Neilson)



(ABOVE)

A FIRESCREEN FROM THE Gobelins TAPESTRY SUITE—THE TAPESTRY BY JACQUES NEILSON; ENCLOSED IN A GILTWOOD FRAME OF SCROLL DESIGN CARVED WITH FOLIAGE. The panel (24 in. by 24 in.)



(LEFT) ONE OF A SET OF FOUR ARMCHAIRS FROM THE Gobelins TAPESTRY SUITE; THE UPHOLSTERY EXECUTED BY JACQUES NEILSON, 1766-1769.

(RIGHT)
A GILTWOOD
ARMCHAIR BY
ROBERT ADAM;
BELONGING
TO THE SAME
SET AS THE
SETTEE IN THE
TOP LEFT-HAND
ILLUSTRATION
ON THIS PAGE.



VENICE IN MOST UNUSUAL GUISE: GONDOLAS STRANDED IN THE CANALS.



ROMANTIC WATERWAYS OF VENICE TRANSFORMED BY ABNORMALLY LOW TIDES: A VERY RARE STATE OF AFFAIRS.

Venice had a most remarkable, a most unusual, experience during the week ending February 17. Low tides that were below normal caused a number of the famous canals to become dry, transforming them into the semblance of most unromantic ditches. Not only did the smaller canals take on the look of deserted backwaters, but navigation had to be abandoned on the

Grand Canal. It was said that a mere stream trickled along that famous waterway, and that its sides were as dry as the streets themselves. By the Friday matters had almost righted themselves, and the "Queen of the Adriatic" was her stately and beautiful self again. The abnormally low tides were officially attributed to unusual atmospheric pressure.



"It's raining, and bitter cold outside"

"Yes John my dear, you must have your

DEWAR'S

THE FAMOUS "White Label" CONQUERS THE COLD

Gardens of Provence: At Grasse—of the Perfumes.



ONE OF THE FIVE TERRACES OF SABRANETTE, A COUNTRY HOUSE ON A HEIGHT NEAR GRASSE, IN SUNNY PROVENCE; SEEN THROUGH A CLOISTER ARCH.



AT LA BASTIDE SAINT-FRANÇOIS, A PROVENÇAL COUNTRY HOUSE, NEAR GRASSE, WHICH BELONGS TO AN AMERICAN, MR. SCHLEY: THE TERRACE OF THE MADONNA; WITH AN AVENUE OF COLUMNS AND OLIVE-TREES LEADING UP TO A FIGURE OF THE VIRGIN.



A COUNTRY HOUSE NEAR GRASSE; PEACEFUL, WITH AN OLD-WORLD CHARM: A FLOWER-GARDEN IN PROVENCE, WHICH BOASTS AN UNRIVALLED SERIES OF BLOOMING FLOWERS—FROM FEBRUARY TO OCTOBER.

With chillier days and chilly nights lingering in northern latitudes, thoughts turn naturally to the South. Grasse, in Provence, is a true "Florence"—city of flowers. We need hardly add that it is also famous for its perfume-factories. The picking begins in February, with the mimosa; and goes on till it reaches rosemary in June, mint in July, lavender in August, geranium in September, and tuberose in October. Our illustrations show three gardens in the neighbourhood. At the top of an eminence called Sabran, Sabranette rises amid cypresses and marble.

At the bottom of the hill the old roofs of Grasse can be seen. The house and the gardens are in the Italian style, in accordance with the wishes of the owner, M. Charabot. The "Madonna terrace" at "La Bastide Saint-François" leads up to the smiling figure of the Virgin Mary, beneath a Gothic arch, by a line of grey columns and silver olive-trees. Pink cyclamens rise from the ground. The third illustration shows the flower-garden of a Provençal "bastide," of which the owner did not wish the name disclosed.

THE WORLD OF SCIENCE.

HUMMING-BIRDS IN CAPTIVITY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FOR some months past, visitors to the gardens of the Zoological Society of London have had the rare privilege of seeing a collection of live humming-birds flitting about, amid a skilfully staged tropical environment. The importation of these rare avian treasures was a feat of which all concerned may be proud: and no less can be said of the knowledge and skill which have been displayed in keeping them, not merely alive, but in such splendid condition, for the birds seem to be thriving as completely as in their native wilds. The casual visitor probably never realises that this miniature tropical jungle, and its inhabitants, is anything more than a "rather interesting" show; but those who have some experience in aviculture, and those who watch these feathered marvels, find here a unique opportunity of adding to their grip of what they already know of their mode of life and structure.

Those who find delight in tracing out the gradual rise and development of the various types of life, whether of plants or animals, find in such a group as the humming-birds a source of inspiration, and one, moreover, which raises some puzzling questions seemingly incapable of solution. That they are nearly allied to the swifts is beyond question. Now, these birds are not remarkable for the splendour of their coloration; nor are they numerous in species. They are purely insectivorous, seizing their food in mid-air, where by far the greater part of their lives is spent. With these the humming-birds stand in the strongest possible contrast, for they number no less than 500 species and 120 genera. And this classification is based almost entirely on the amazing differences of coloration which they display.

serrations, or their gradual rise and development. The length of the beak, however, seems to be directly related to the mode of feeding, and the source of the food. In the swifts it is extremely short, and very wide at its base, as in the swallows. In these birds and the swifts, the food—insects—is seized in mid-air, where a wide gape is necessary, while there is no need for any but the shortest of beaks. But the

for the eggs. This is suspended from the boughs of creepers, and is sometimes weighted with small stones or earth. No more than two (white) eggs are ever laid, and the young, at first blind and helpless, have short beaks, like those of swifts.

As touching the coloration of these birds, little can be said, for the splendour displayed when one is surveying any large collection, such as that at the British Museum of Natural History, transcends human speech. Page after page is given to this theme in that wonderful book on birds written by my old friend A. H. Evans, in the "Cambridge Natural History." He made a fine endeavour, but as well might one try to visualise the glowing glories of sunset from a written description. The iridescent fire which gleams from the various regions of the body, reflected from the metallic-looking feathers, are beyond description. And with this superb coloration there is associated a quite remarkable range in the length and form of the tail-feathers, which may fork like those of a swallow, or be produced into long, curved streamers crossing one another; or they may taper like a pheasant's tail, and gleam with all the colours of the rainbow, changing with the light. Crests on the head and frills round the neck add to this variety. Some species have a sort of powder-puff round the legs.

But here, as with every other group displaying a conspicuous coloration, there are some species which have no brave colours to display. And these are valuable for one can pass from the plain brown coloration of the giant of the tribe, *Patagona gigas*, 10 in. long, through the "hermits," to those endowed with splendours indescribable. Thus, then, we can to a large extent trace the gradual evolution of this sumptuous magnificence. Moreover, the females are commonly duller than their mates, and these also help in this matter. All who can possibly contrive to visit the Zoological Gardens should do so, and see for themselves the living birds, though none of these captives attain to the magnificence of some of their relations

1. A HIGHLY SPECIALISED HUMMING-BIRD—THE ONLY MEMBER OF ITS TRIBE WHICH IS ABLE TO EXTRACT THE INSECTS COMING FOR NECTAR TO THE TUBULAR FLOWERS OF *BRUGMANSIA*: *DOCIMASTES ENSIFER*, WHEREIN THE BEAK IS 4 IN. LONG, ABOUT TWICE THE LENGTH OF THE BODY MEASURED TO THE ROOT OF THE TAIL.

humming-birds, which are also insect-eaters, obtain their food from a very different source. Generally, they are supposed to live on "honey" gathered from flowers, often having long, tubular corollas. As a matter of fact, though nectar may be taken, the lure for these visits to flowers is the insects which come to feast on the "honey." And so the beak has to be long to serve as a guide to the vastly longer tongue. In some species it may be straight, as in the wonderful *Docimastes*, or it may be curved, either upwards or downwards.

The method of feeding is shown in a most vividly interesting way by the little captives at the "Zoo." Here long tubes containing a diluted mixture of Mellin's food, honey, extract of meat, and condensed milk, are suspended from the boughs of the bushes of the enclosure, and the little birds hover over the special feeding-mouth of the bottle on wings vibrating so rapidly as to form a sort of haze around the body; and at the same time they thrust the beak downwards to draw up the liquid with that wonderful tongue. At such times the body is held vertically. But the wild humming-bird commonly has to thrust the tongue upwards, the flower-tubes being inverted. Little trace of "honey" is found in their stomachs, insects, as I have remarked, forming the staple diet. Cacti, *alstromeriæ*, and orchids seem to furnish their main supplies, and, when these are wanting, the flowers of *compositæ*. Some species, however, examine crevices in the bark of trees for spiders; others pick up insects from the under-surfaces of leaves; and there are some which dart on their prey after the manner of the flycatcher, returning constantly to the same post or twig after each capture.

In the matter of nest-building, they display great skill, and a considerable range in the matter of its architecture. It is usually cup-shaped, and, in the case of some of the smaller species, no bigger than a walnut-shell. It is formed of cotton-down, moss, or wool, woven into a spongy mass, and often decorated externally with lichens, cobwebs, or shreds of bark, and is placed in a fork of some bush, or laced among branchlets. In the species of some genera, delicate twigs and fibres are used, laced together with spiders' webs, forming a nursery recalling that of the reed-warbler. In the genus *Oreotrichus*, a curious "hammock" of moss and grass is attached to rock-faces; or they may construct a mass of wool, hair, moss and feathers, as large as a child's head, with a depression

2. A HUMMING-BIRD IN CAPTIVITY AT THE LONDON "ZOO," WHERE INTERESTING OBSERVATIONS HAVE BEEN MADE OF THEIR MODE OF EXISTENCE: *CHLOROSTILBON AURESTRIS*, ONE OF THE "GREENLETS," WHICH RANGE FROM ARGENTINE, THROUGH BRAZIL, TO MEXICO, THERE BEING EIGHT SPECIES IN THIS GENUS.

The deeper-seated, anatomical characters are fairly uniform. And the most conspicuous of these is the great depth of the keel of the breast-bone, which has grown up with the excessive musculature of the wings; for these tiny birds spend much of their time on the wing, though less so than in the case of their relations the swifts, with which, however, they agree in the shortness of the upper arm-bone and the excessive length of what answers to the hand. In the structure of the tongue they are peculiar; for this is very complicated. It is of great length, split up to form two tubes with serrated edges, and it has an extensile mechanism recalling that of the woodpeckers, the two supporting rods at its base turning backwards, upwards, and forwards over the skull when the tongue is drawn back into the mouth, the two rods resting in a groove in the skull which terminates above the eyes.

The beak, apart from the matter of its length—which, in the case of *Docimastes* (Fig. 1) may exceed the length of the whole body—presents three forms: one with conspicuously serrated edges; another wherein these edges are only slightly serrated; and the third wherein these edges are smooth. As yet, we know nothing as to the function of these



3. ONE OF THE MAGNIFICENT COLLECTION OF LIVING HUMMING-BIRDS TO BE SEEN AT THE "ZOO": LESSON'S HUMMING-BIRD (*AGYRTINA FIMBRIATA*) FEEDING FROM A BOTTLE WITH A FEEDING-TUBE OPENING AT THE BOTTOM.

The ingenious feeding device seen here has been adopted to prevent the birds soiling their plumage with the sticky food, which would impede their flight. This was fully described in our issue of June 10, 1933, shortly after the birds had arrived at the "Zoo." The spout of each bottle, it may be noted, is painted red. The movement of the bird's wings is so rapid that they present a blurred image in the photograph. There are twenty species of *Agyrtina*, all with red beaks.

Photographs by D. Seth-Smith.

The World of the Kinema.

By MICHAEL ORME.

HISTORY ON THE SCREEN.

THE vogue of the historical drama—or, more accurately, of the drama set against a historical background—grows apace. At the present moment queens are two a penny. London may choose between Catherine of Russia's marital tribulations at the Leicester Square Theatre and Christina of Sweden's thwarted romance at the Empire. In either case, filmgoers will be well advised to leave any smattering of history at home, and to find their enjoyment in the grand spectacular qualities of the pictures and in the acting of the stars; with the proviso, so far as this last point is concerned, that the stars are not expected to come any nearer to known fact than their scenario-writers and directors have allowed them to. Of what avail is it to lose the subtle beauties of Miss Elisabeth Bergner's exquisite and innocent little Catherine because the real Catherine was a bold, buxom German wench with tendencies that were neither exquisite nor innocent? Is it just to blame Mr. Douglas Fairbanks for a romantic Peter, graceful even in his tantrums, a little touching even in his mental degeneracy, since it has pleased the powers behind Peter's pictorial throne to set a good-looking young man upon it rather than a creature disfigured by smallpox and abject in his insanity? The dissonance between such emasculated slices of history and the massive splendours of their setting is, however, a very different matter. There is every reason for rejoicing in the gradual return of the talking picture to the full use of the kinematic medium. Mr. Alexander Korda's fine reproduction of Tudor England in the "Private Life of Henry VIII.," boldly picturesque in conception and firm in composition, clearly indicated his intention of bringing to the British screen the glories of the silent days. His "Catherine the Great," directed by Dr. Paul Czinner, and pictorially the lineal descendant of "Henry," shows no weakening of Mr. Korda's ambition or of his vision. The picture is magnificently mounted, and M. Georges Perinal's photography is again superb. The Imperial Court of Russia in the heyday of its pomp and extravagance cannot, one imagines, have been more impressive in its vistas of marble halls and sweeping stairways, nor more lavish in its decorations, than in this pastiche of the past. Mr. Korda is not above borrowing some of his effects, as, for instance, the opening of doors within doors before the advance of royalty. But he gets

upon his last and fateful journey: "Poor, unhappy child!" Along these lines—lines so romantic and so shallow that Catherine's inspection of her Guards inevitably recalls "The Love Parade," with a song for the heroine trembling in the air—Miss Bergner and Mr. Fairbanks do wonders. The Bergner, fragile, wistful, lovely in movement as in repose, subtly suggests every mood of a young and inexperienced girl gradually growing in authority and the will to take the reins of leadership into her own small hands. Her sense of the screen expresses itself in all her gestures; her voice is beautifully modulated. She is quiveringly alive, yet her emotional control never blurs the meaning of each succeeding situation. She may be miscast as Catherine, but she gives a study of womanhood that is in itself perfect. Mr. Fairbanks has an even more difficult task in building up a consistent character out of the bits and pieces handed out to him by Messrs. Lajos Biro, Arthur Wimperis, and Melchior Lengjel. It is not his fault if he is petulant and peevish rather than insane, and it is certainly an achievement, even a brilliant one, that his interpretation of the unbalanced, "unhappy child," whose murder, according to our screen historians, came near to breaking Catherine's heart, reveals a restless and tormented spirit beneath the mask of the *jeune premier*. Miss Flora Robson plays the important part of the old Empress on conventional lines, effectively enough from a comedy point of view, though without leaving a definite impression of age or nationality or of an exalted station in life. A neat cameo from Sir Gerald du Maurier as Peter's French *valet de chambre*, Miss Irene Vanbrugh's finished little sketch of Catherine's mother, and

in his methods. He has set out to give the public a rousing melodrama, gathering dignity and interest by the lifting of its protagonists to the level of a throne and providing a fitting vehicle for Metro-Goldwyn-Mayer's most glamorous star, Miss Greta Garbo. His authors have discovered a secret motive behind Christina of Sweden's early abdication that can be joyfully accepted, since it is the mainspring of a thoroughly engrossing story.

This proud and clever Queen, masculine in mind and, by preference, in attire, was, it would appear, the heroine of as pretty an adventure as that of Rosalind's in the Forest of Arden. But Christina's forest lover, a handsome Spanish envoy whom she extricated from a snow-drift, aroused the anger of her subjects and the jealousy



"CONVERSATION PIECE," THE NEW NOEL COWARD PLAY, AT HIS MAJESTY'S: NOEL COWARD AS THE DUC DE CHAUSSIGNY-VARENNES; AND YVONNE PRINTEMPS AS HIS "WARD," MÉLANIE.



REGENCY BRIGHTON AS THE DECORATIVE SETTING FOR "CONVERSATION PIECE": THE DUC DE CHAUSSIGNY-VARENNES AND HIS PRETENDED WARD ENTERTAIN THEIR FRIENDS AT A RECEPTION.

Regency Brighton makes an attractive setting for the new Noel Coward play, in which the author himself is appearing with Yvonne Printemps. Such was the preliminary interest in the production that Mr. Cochran was able to state, even before the first night, that a very big deal for the selling of seats with the libraries could not take effect for ten days, as the house was sold out.

the illusion of spaciousness at which he aims, just as he creates an atmosphere of weight, of something akin to oppression, in his pattern of the cupolas and heavy pillars of Russian architecture.

All this is rich and satisfying to the eye. And within this opulent frame—what? A light comedy story, quickening only in its final scenes into drama, of a tender and devoted girl, wholly innocent of the infidelity which she pretends in order to arouse a neglectful husband's jealousy. An aunt-in-law—the Empress Elizabeth—drawing on her vast experience of *amours* in an attempt to guide a tearful bride. Between them, a spoilt and extremely wilful boy, of whom Catherine says after he has departed, rather gallantly,

the integrity of the devoted Orlov, played with restraint by Mr. Griffith Jones, stand out amongst the work of the many excellent players who contribute to the popular success of a picture that covers its dramatic weakness by the power of its pageantry.

So much for Catherine. Her *vis-à-vis*, the masterful daughter of King Gustavus Adolphus, is a monarch of different metal, and for her sake history has been re-cast in a romantic mould. "Queen Christina," based on a play by Miss Salka Viertel and Miss Margaret P. Leving, is a lively, dashing affair, possessing, to my mind, far more unity in its conception and in its realisation than the British picture. The director, Mr. Rouben Mamoulian, has kept his object well in mind, and there is no vacillation

of a discarded favourite. The former, clamouring for a Swedish consort to share Christina's throne, forced her to dismiss the foreigner, but in doing so lost their Queen, who—so this chronicle runs—sacrificed a crown to follow the man she loved. The Spaniard's death at the hands of his rival leaves the way clear for the precise historian to shut the door on a romantic invention. Meanwhile Mr. Mamoulian drives the action along at an excellent pace, and balances the idyllic interlude in the forest, the affairs and ceremonies of State, with well-timed alarms and excursions, a people maliciously stirred into rebellion, a *va et vient* of horsemen, coaches, and sleighs, so that the greatest stickler for historical accuracy will find no time for protest. He will be finally disarmed by the Garbo's truly beautiful portrayal of Christina. Alike in her sterner as in her softer moods, she is every inch a Queen. She dominates the whole picture, with eye, with gesture, with her voice. She has a long, silent scene in the inn, during which she caresses each piece of furniture that has stood witness to her new-found felicity, and handles it with such artistry that she casts a spell over her audience. Her quiet humour is delightful; her restraint in the final episode of her lover's death on board the ship that carries her to freedom touches a muted note of tragedy. Above all, she is a regal figure, suggesting, without effort, an innate majesty against the majestic backgrounds of ancient masonry and wide, wintry landscapes. Mr. John Gilbert, partnering the Swedish star once again after an interval of five years, cuts a brave figure as the ardent Spaniard, and the ensemble is uniformly good. But this is essentially a Garbo picture, and, under the sympathetic direction of Mr. Rouben Mamoulian, she has risen to the finest performance of her career.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE VISIT OF PRINCE GEORGE TO SOUTH AFRICA: H.R.H. LANDING AT CAPE TOWN (IN WHITE), FOLLOWED BY GENERAL HERTZOG.

Prince George arrived at Cape Town on February 5, in the "Carnarvon Castle," escorted by Vice-Admiral Evans's flag-ship, H.M.S. "Dorsetshire," from Simonstown. The Prime Minister, General Hertzog, and leading officials, with General Smuts, welcomed the Prince, who landed amid salutes from the flag-ship and the Castle. He wore a white Naval uniform, with the Garter ribbon. He drove to Government House, where Lord Clarendon welcomed him; and to the City Hall.



LORD DERBY PERFORMS A NOVEL INAUGURAL CEREMONY: STAMPING A CONCRETE BLOCK WITH HIS ARMS, AT THE NEW EMPIRE SWIMMING POOL AND SPORTS ARENA AT WEMBLEY.

Lord Derby performed the inaugural ceremony of the new Empire Swimming Pool and Sports Arena, which is being constructed at Wembley Stadium, on February 15. There was no foundation-stone for the ceremony, and, instead, arrangements had been made for the casting and trowelling of a concrete slab. Lord Derby liberated concrete from a mixer and made an impression in it from a special die engraved with his coat of arms.



WINNER OF THE WATERLOO CUP: BRYN TRUTHFUL; WITH HIS OWNER, MAJOR HUGH PEEL.

The Waterloo Cup was won on February 16 by Major Hugh Peel's brindled dog, Bryn Truthful, by Too True out of Bryn Settle, who beat Mr. Roland Rank's fawn bitch, Rustling Reed, in the final. Bryn Truthful was an outsider on the night of the draw, and he was trained in the same kennel as Dee Rock, who was actually first favourite.



THE NEW M.P. FOR LOWESTOFT: MR. P. C. LOFTUS, THE NATIONAL CONSERVATIVE, WHOSE MAJORITY WAS 1920.

The result of the Lowestoft by-election (in which polling took place on February 15) to fill the vacancy caused by the appointment of Sir Gervais Rentoul as a Metropolitan Police Court Magistrate, was that the National Conservative, Mr. P. C. Loftus, was returned with a majority of 1920. In 1931 the Conservative majority was 11,992. The Labour vote was increased by some 3000.



THE AVALANCHES IN THE ITALIAN MARCHES: RESCUERS DIGGING OUT THE CHURCH AT BOLOGNOLA, WHERE NINETEEN DEATHS OCCURRED.

A number of deaths resulted from avalanches that overwhelmed the villages of Rubbiano and Bolognola, near Ancona, in Italy, on February 3. A solitary skier, after travelling all night, arrived at Macerata exhausted, bringing the news. The avalanche was due to heavy rains. Several visitors for a winter-sports rally at Bolognola were reported to have been killed. The number of dead at Bolognola was eventually established at nineteen.



THE QUEEN, THE DUKE AND DUCHESS OF YORK, THE DUKE OF GLOUCESTER, AND MR. RUNCIMAN AT THE BRITISH INDUSTRIES FAIR.

The Queen, accompanied by the Duke and Duchess of York and the Duke of Gloucester, visited the British Industries Fair at Olympia on February 20. The Duchess, it will be recalled, went to the White City on the 19th, as is illustrated elsewhere. The royal party were received by Mr. Walter Runciman, President of the Board of Trade.



THE FIRST NAZI STORM TROOPERS TO LAND IN ENGLAND IN FULL UNIFORM—UNOFFICIALLY.

Two Nazi Storm Troopers in full uniform, with Swastika arm-bands, arrived at Croydon by German aeroplane from Berlin on February 19. They were the first Storm Troopers to land in England in full uniform. They came to London entirely on their own initiative, without the knowledge of the German authorities. It was understood that they would return to Germany at once.

"The Countryside": This series of Blampied drawings will be continued in our next issue.



THE average German princeling of the seventeenth and eighteenth centuries was, on the whole, not particularly remarkable for breadth of outlook or devotion to the welfare of his people. He was largely occupied in enjoying life, filling his treasury, and presenting an appearance of formidable and rather ponderous prosperity to a multitude of covetous neighbours. On occasion he cultivated the arts, partly because he obtained from them a genuine æsthetic pleasure, and partly because a noble palace, decorated by the best people in the manner of Versailles, added enormously to his dignity and prestige. Of such was Augustus of Saxony, whose taste inclined towards the blue and white of the K'ang-hsi Dynasty: he bought largely, and in due course became the owner of what is still the finest collection of its kind in Europe.



1. THE PRINCE IN WHOSE REALMS THE FIRST EUROPEAN PORCELAIN ("HARD" PORCELAIN) WAS MANUFACTURED: A FIGURE OF AUGUSTUS THE STRONG OF SAXONY WEARING THE REGALIA OF A FREEMASON—AT THE "PORCELAIN THROUGH THE AGES EXHIBITION." (C. 1740.)

It is believed that porcelain was made in Italy as early as the fifteenth century. But this was what is known technically as "soft" porcelain. It was not until 1710 that Böttger furnished Augustus II. of Saxony with the earliest example of Dresden china—that is, "hard" or true Chinese porcelain. Reproductions (with the exception of Fig. 4) by Courtesy of the Owner, Mrs. Meyer Sassoon.

and the results of his labours are now to be seen at the head of the stairs at Sir Philip Sassoon's house.

The factory was founded in 1710, and Böttger died in 1719 at the age of thirty-seven. Every effort was made to prevent workmen escaping across the frontiers of Saxony, but the proprietors of the new enterprise could no more keep their people at home than the Venetian glass makers of Murano, and before many years were past other princelings, from Vienna to the North Sea, were indulging in porcelain factories, some of which—like that still flourishing at Copenhagen—met with conspicuous success. Not least of the virtues of this exhibition is the skill with which the products of the lesser-known porcelain

A PAGE FOR COLLECTORS.

"PORCELAIN THROUGH THE AGES," AT 25, PARK LANE.
II.—DRESDEN AND SÈVRES.

By FRANK DAVIS.

works—e.g., that at Capo di Monte, in Italy, or Angoulême—have received their proper proportion of the space available without interference with the emphasis rightly given to Meissen and to Sèvres.

I venture to note the advantage enjoyed by the middle or mezzo, as distinct from the low or the high brow, in an exhibition such as this. Your highbrow is thrilled by certain austere Sung pieces in the adjoining room to the exclusion of everything else, and your lowbrow presumably creeps round rather miserably, wondering what all the fuss is about: we middling sort of people, proudly conscious of the Aristotelean maxim that virtue is the mean between two extremes, can stalk about with a good conscience and enjoy every section, every century, and every geographical unit in this remarkable display. The Chinese pieces have already been discussed on this page: the reader is now invited to remember that, whereas even the

most frivolous late Oriental plate or vase has its roots, as it were, deep in an ancient culture, with a background of ritual only half-understood in the West, and restrained by an immemorial and formidable tradition, the porcelain of Europe has no such foundations. It came into being as the plaything of princes, and it was made for no religious use: it was good fun, it was elegant—indeed, exquisite—and its purpose was by no means solemn. Great painting of the eighteenth century can be serious, as witness Chardin and Watteau, though even their seriousness is as often as not disguised beneath an appearance of faint mockery; but it is too much to expect porcelain, with only the later wares of China as models, to begin the manufacture of simple forms at a time when simplicity was neither appreciated nor understood.

What these eighteenth-century porcelain manufacturers did accomplish supremely well was the creation of people and animals which belong to fairyland rather than to the humdrum realities of life. These are not flesh and blood creatures, but marionettes endowed with life and a sense of humour. Augustus the Strong (Fig. 1) is portentously secret, finger to lip, as he poses dramatically against his pretty pillar; and another lady, with her adorable little snub nose, well-covered shoulders and arms, and voluminous dress, is a good deal more attractive than most of our Hollywood beauties: a woman of character, too, if extravagant, and the heroine—if, indeed, she is the Countess Cosel, one of the Elector's mistresses—of a story I have told before but make no excuse for repeating. She demanded the

immediate punishment of a Lutheran pastor who had referred to her in a public sermon as Bathsheba. The Elector—far more tactful, by the way, than the present rulers of Germany—replied that "Preachers have one hour every Sunday and Holiday, during which time they may speak whatever their thoughts suggest to them; that he could not deprive them of that privilege, but that if anyone was to be wanting in his respect to her out of those hours, he would punish them according to their deserts."

A spirited horse on a Menecy stand is among the many loans to the exhibition from the collection of H.M. the Queen; a complete set of chess-men dressed as Turkish soldiers, mainly purple and green, standing upon a chess-board, also of porcelain, is another very rare piece; but the finest of the Dresden is presumably to be found in the cases containing numerous parrots, pigeons, hens, peacocks, and cockatoos—a section of the show which comes mostly from across the Channel,



3. A BRILLIANT PIECE OF DRESDEN: A FIGURE OF THE POMPADOUR WEARING AN EXTRAVAGANT CRINOLINE. (C. 1745.)

and which I rather think could not possibly be found in this country.

The Sèvres depends for its effect so much upon its marvellous colour that illustration is almost hopeless. There are many superb examples of that blue



4. REPRESENTATIVES OF SÈVRES AT THE "PORCELAIN THROUGH THE AGES" EXHIBITION: BISQUE FIGURES OF CUPID AND PSYCHE, AFTER FALCONET. (C. 1770.)

Reproduction by Courtesy of the Owner, Lord Sackville.

(bleu du roi) which no one else has ever managed to imitate, certain charming pieces in green and yellow, and at least two supremely good little figures with their original stands in "biscuit"—i.e., unglazed—models which have been copied since a thousand times. Some, therefore, may think them hackneyed—and so, perhaps, they are, until one looks closer and realises how infinitely superior are the originals to anything that has come after them. Perhaps this Cupid and Psyche, with their inscriptions, the one "Omnia Vincit Amor," and the other, "Et nos cedamus amori," may well be taken as symbols of an ideal which all eighteenth-century potters had in mind, but which it was left for the French of about 1780 to present in so innocent and so distinguished a guise.



2. DRESDEN CHINA OF OUTSTANDING INTEREST: A SET OF CHESS-MEN, MODELLED AS TURKISH SOLDIERS; COLOURED PURPLE, GREEN, AND YELLOW. (C. 1745.)

MONTE CARLO



● "Beyond, the deep blue sea, placid and mute . . . a knock at the door. A smiling waiter—an apéritif, with Monsieur's compliments. Nectar. A queer feeling round the heart. A thrill of the pulse. The fading away of the manacles of depression. The coming of the spirit of Gaiety."

E. PHILLIPS OPPENHEIM.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

INDEPENDENT front-wheel suspension on so many of the new models emanating from U.S.A. automobile factories has revived the interest in this detail in Europe. Also considering that, in England and on the Continent, certain makes—Alvis and Lancia, for example—have been steadily using this method since 1926, why is it that America should change over to independent wheel suspension all in one season?

In my opinion I think the U.S.A. automobile designer has at last awakened to the fact that the great increase in the touring or "cruising" speed of the modern car necessitates more comfort for the passengers. Experience of European motor manufacturers is that with well-laid, smooth roads such as we find in England, the occupants of the car can be fairly comfortable if the front springs are kept much stiffer than the rear ones. In fact, as the Technical Editor of the *Motor* stated in an admirable article on this subject recently, "to secure stability at speed it has been found necessary to sacrifice comfort to an extent not generally appreciated."

On the Continent road conditions (and in U.S.A. also) are not so favourable; so prominent European manufacturers adopted independent springing either for the front wheels alone or for all four wheels. As we all know, the way a car will ride, as regards the personal comfort of the passengers, depends mainly on the periodicity of the springs. In the 1934 cars the rear springs commonly in use have a periodicity at full load of about 75 vibrations per minute, corresponding to a maximum deflection of about 6 inches. To prevent steering troubles, front springs on the ordinary rigid axle chassis are very much stiffer, so are, roughly, about 110 vibrations per minute equal to about 3 inches of deflection under full load. Independent wheel suspension allows more flexible springing, so now American motor manufacturers are advertising that cars with this type of front-wheel suspension have their front springs at about the same periodicity as the rear ones, so greater comfort is provided for the user.

Fortunately, English cars such as the Sunbeam and Alvis are available with this "knee action" (as the Americans style it) for those who wish to experience its characteristics in a practical trial on the road. I think that the Alvis "speed twenty" and "Crested Eagle" models are good examples of riding comfort—stability at high speed and steadiness in their steering, with their front wheel independent suspension—and when one first drives such cars you notice a sensation on taking corners quite different from the ordinary stiffer fixed axle spring

vehicle. But it is quite safe, and the makers claim, is less liable to skid. Anyway, our English independently sprung front-wheel cars have had years of experience on the road in the hands of the public, so that while America can lay claim to its wider advertising,



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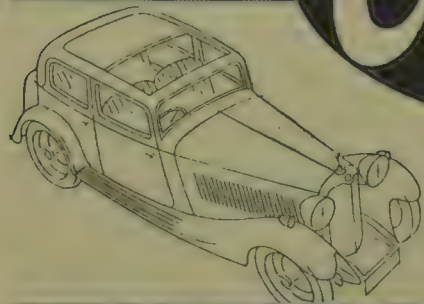
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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

MERANO—AND THE DOLOMITES.

ONE of the most charming spots imaginable for an early spring holiday is Merano, in Northern Italy, in the region of the Dolomites, those fantastically weathered pinnacles of magnesian limestone, with their fascinating bands of colour, soft grey, yellow, and pink by day, changing in the

Merano, as a holiday centre, however, is quite modern and up to date, with fine hotels and restaurants, a casino, a hydro, a theatre, cinemas, and a good lending library, and with excellent facilities for all the popular forms of sport. There is a nine-hole golf-course, a tennis club, owning nine courts, a skating-rink, a swimming-pool, and, apart from dancing and the tables at the Casino, there is the additional attraction of a bridge club. In the spring, too, there are pony races for the peasants

of the neighbourhood, who ride, in their picturesque costumes, on mountain ponies; and the occasion is a festival with a good deal of local colour, when you are likely to hear some good zither concerts and see

gentians, and many others, carpeting the fields of the plains and the lower slopes of the mountains, the peaks of which, snow-clad, form a striking contrast to the green pastures below.

As a centre for excursions, Merano is ideal. When you have made the ascent by funicular to S. Vigilio, from which you have a splendid view of the Dolomites, the Brenner, and the Ortler mountains, walked along the famous Tappeiner Promenade, always sunny, amid a wealth of flowers and shrubs and trees—magnolia, peach, almond, palm, and cypress, all of which flourish here—and seen the sights of Merano, you have near at hand, by motor, the old Castle Tirol, where once lived the Ugly Duchess; the Scena Castle, Castle Verruca, and many more castles—of Reichenbach, Rametz, Winkel, Lagundo, Thurnstein, Trautmannsdorf, and Rubein, to quaint old villages with interesting inns, with drives to San Leonardo, birth-place of Andreas Hofer, to Colle Isarco and the Giovo Pass, to the Gardena Valley, the Ortler Glaciers, the Stelvio Pass, Lake Garda, and to Cortina, and through the country of the Dolomites.



NEAR MERANO: CASTELLO TIROL, THE CASTLE OF THE COUNTS OF TIROL, IN WHICH MARGARET MAULTASCH (THE UGLY DUCHESS) ONCE LIVED AND HELD HER COURT.—[Photograph by Enit, London.]

light of the setting sun into a blaze of golden and crimson glory. The town, in a fine, open situation, on a wide plain, where the Val Venosta meets the Val Passiria, at the foot of the Küchelberg, with its vine-clad slopes, has over a thousand years of history, and was once the capital of the Tirol; and many picturesque buildings of the olden time remain—an ancient feudal castle, of the mid-fifteenth century; the parish church, of fourteenth century; and the Hospital Church, in Gothic style, of fifteenth-century structure; St. Barbara's Chapel, the Bozner Gate, and the Arcades, with their extremely interesting old interiors.

some very interesting folk-dancing. The climate of Merano is very dry and sunny, and the atmosphere clear, and the neighbouring mountains shelter it from cold winds. The scenery, in the spring-time, is enchanting, with the delicate pink and white blossom of the early fruit trees, and a wonderful variety of Alpine and meadow flowers—crocuses, primroses, and



IN THE REGION OF THE DOLOMITES: MERANO, ON ITS BEAUTIFUL, WIDE PLAIN, THROUGH WHICH THE PASSIRIA WINDS ITS WAY, AND OVER WHICH TOWER THE SNOW-CAPPED MOUNTAINS.—[Photograph by Enit, London.]



ROME—Temple of Vesta.

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In Spring the bay of **Naples** is a splendour of sea and sun, and **Capri**, **Sorrento** and **Amalfi** are in holiday mood.

Rome becomes even more lovely in this season **Florence** and the art cities of **Tuscany** and **Umbria** take on new airs of lightness and gaiety.



ISOLA MADRE—Villa Borromeo.

At **Merano** and **Bolzano-Gries**, Spring triumphs over the snow which lingers on the surrounding mountains.

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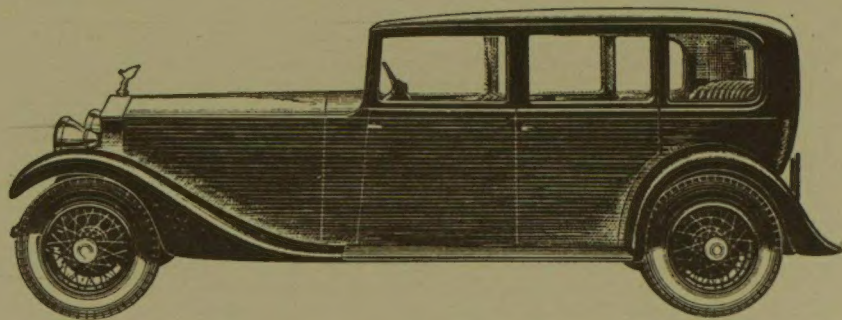
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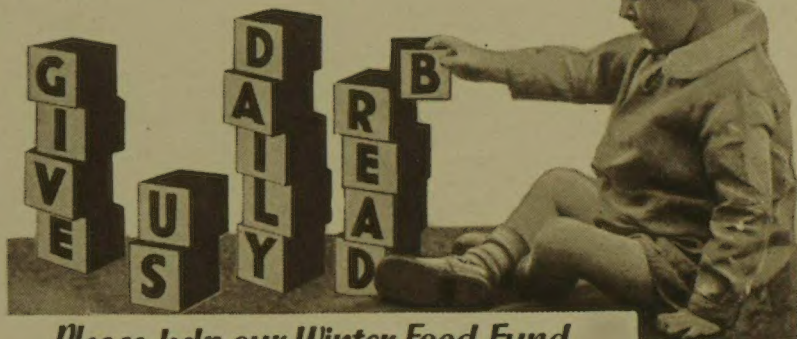
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THE PLAYHOUSES.

"CONVERSATION PIECE," AT HIS MAJESTY'S.

AS a producer at least, Mr. Noel Coward has excelled himself. His play can be best described as a ballet "set to words." The opening scene, Brighton in the days of the Regency Bucks, is a superb piece of stage-craft. Not a word is spoken. Merely a procession of the beaux and belles of the period. Definitely daring to give us a picture of 1811, with the author, strolling across the stage, middle-aged and be-spectacled, knocking at the door behind which, we feel with a thrill, resides Miss Yvonne Printemps: his ward, no less, captured from a circus to retrieve his fallen fortune by a wealthy marriage. That she falls in love with him is only what playgoers brought up in the "Daddylums" school have a right to expect. The "plot," it will be seen, is even more "period" than the play. Yet superb production makes it a show not to be missed. Clever of Mr. Coward to make his heroine French, so that when her emotions outrun her English she can fall back upon her native language. The high-spot of the production is Mrs. Calthrop's *décor*. Doubtful if there have ever been settings as beautiful as hers. His Majesty's may seem rather large for so exquisite and intimate a production as this, but if the play meets the success it deserves, it will not be too large for the audiences.

"PAUL TWYNING," AT THE LITTLE.

An entertaining village comedy that will particularly appeal to those for whom an Irish accent rings like music in the ear. Mr. Arthur Sinclair is richly humorous in the title-rôle as a jobbing plasterer with an itch for meddling in other people's affairs. Young Dan Deegan (Mr. Fred O'Donovan) is in love with Rose McGothigan (Miss Joyce Chancellor), so Paul Twynning stage-manages a proposal. Deegan senior is anxious, however, for his son to marry an apparently wealthy young woman who has just returned from the States. Miss Maire O'Neill is immensely amusing in this rôle, her blend of Irish blarney and American idiom being irresistible. Here again Paul Twynning intervenes, and throws the old man into the young person's arms, making an opportune appearance at the compromising moment with a view to becoming

a hired witness in the event of a breach of promise suit. The young person from America turns out to be an adventuress, but one after Mr. Twynning's own heart; so, by an ingenious piece of chicanery which leaves them sufficiently honest for their own satisfaction, they deprive the elder Deegan of six hundred pounds and elope to Chicago, where Mr. Twynning hopes to find greater scope for his talents in the police force. The "team-work" of the Irish Players is not what it was, but, in addition to those artists already mentioned by name, good performances were given by Miss Cathleen Drago, Mr. Tom Warden, and Mr. George Dillon.

"SUCCESS STORY," AT THE CAMBRIDGE.

Two-and-a-half acts of extremely good entertainment. There is drama and drive in it; the dialogue is terse and amusing, and it is superlatively well acted by Mr. Esme Percy as a ruthless, ambitious young man. But in the last scene the author abandons drama for psychology, and the result is a wordy, ineffective fifteen minutes' conclusion to an otherwise admirable play. Vivid and vital, Sol Ginsburg, though but a four-pound-a-week clerk in an advertising agency, is so obsessed with ambition that he does not suffer fools gladly; even to the extent of telling his employer that he does not know his own business. He falls in love with an expensive lady, whose dress bill is two or three thousand pounds a year. The desire to possess her urges him to greater efforts, and at last, when he is on the upward wave, she is so impressed with his personality that she agrees to marry him. Two gripping acts these, full of action, and laughter that arises from the apt line rather than the foolish situation. It might have been an advantage had the third act shown us something of Sol Ginsburg's home life. We hear much of his unhappiness, but see too little of the cause of it. Ginsburg having achieved success in Act II., there was small interest in watching him consolidate his position in Act III.; while the scene in which he makes love to his first and jilted sweetheart, and dies by an accidental shot at her hand, is unconvincing. Mr. Esme Percy gives a magnificent performance in a long and trying part, for the rôle of Sol Ginsburg is played at high pressure all the time. Miss Jeanne de Casalis and Miss Beatrix Lehmann are among an excellent supporting company.

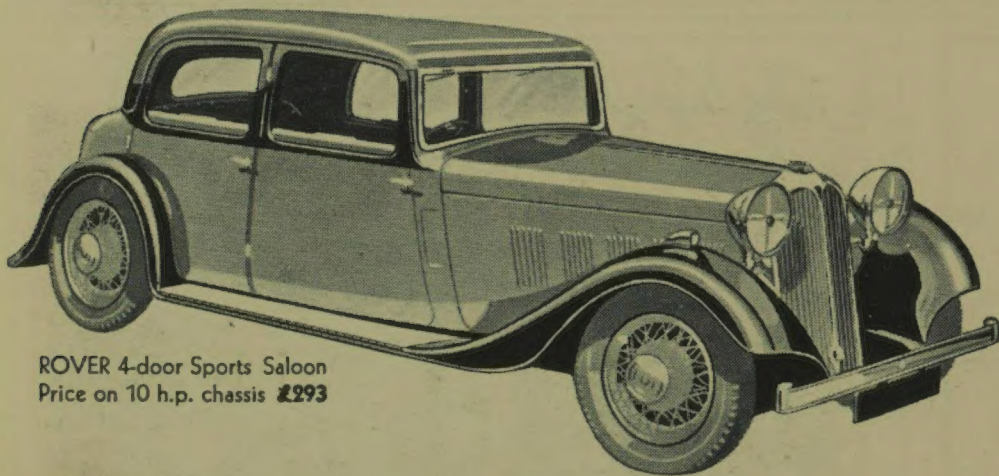
THE CRADLE OF CIVILIZATION.

(Continued from Page 274.)

What is most astonishing of all is that hardly any of the materials in which these Sumerians developed so high a skill of handicraft were native to the Euphrates Valley. They came from many different parts of the East, some of them far distant, and they could not have been obtained unless their purchasers had something to offer in exchange. What was it? Dr. Woolley's suggestion seems irresistible—namely, that even at this remote date Ur was a great manufacturing city, with extensive commercial connections all over the East, and perhaps (we may add) all over the then known world. Whether this be so or not, it is certain that the Sumerians had brought some of the more important arts and crafts to a standard which, until this evidence was obtained, would have seemed quite incredible. Thus: "The ruins of Mesopotamia cannot at their best compare for grandeur or beauty with the granite and limestone temples of Egypt, but even the scanty remains that survive from the time of the Royal Cemetery prove a scientific knowledge of architecture which the Egyptians never possessed: to the Sumerians goes the credit for having worked out all the basic architectural forms in use to-day." Again, in the making of bricks the craftsmanship of Ur has never been surpassed, and to-day is not even equalled. Many a house-owner in the suburbs would be glad of walls of Sumerian bricks!

It is also to be remembered that only a fraction of Ur has been unearthed, and Ur itself is only a fraction of the civilisation of Sumer. Truly Dr. Woolley observes that the discoveries, even so far as they have gone, have "pushed back the history of civilisation in Mesopotamia into what had been an unguessed-at past"; and in doing so they have "pushed back" the history of human civilisation in general, for while "Southern Mesopotamia was not and could not be in any sense 'the cradle of the human race,' it was, so far as we can tell, the place in which man evolved that complex mode of life which is called civilisation."

May it not be that, as the evidence accumulates, the "origin of civilisation" will recede still further into the past? To one who pretends to no expert knowledge it seems incredible that this culture now brought to light was the result of anything but a gradual development; and if that development proceeded at the same "petty pace" as that between Ur and modern civilisation, how much further back must we place our origins? At that point imagination fails; but scientific opinion now tends to regard Man as much older than he was once thought to be, and it is very possible that his civilisation is correspondingly more venerable than we have supposed. As it is, it is quite venerable enough! C. K. A.



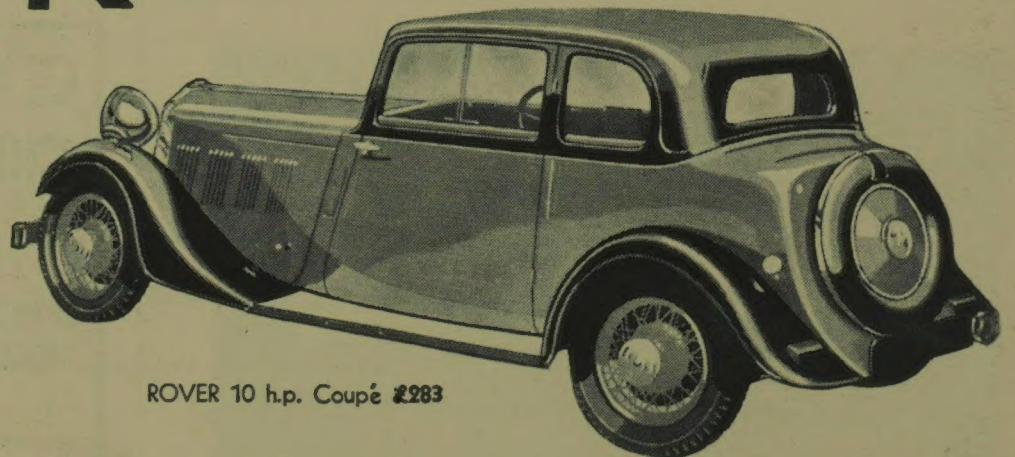
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